

ART EDUCATION IN LEBANON

by

BUSHRA FAKHOURY

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### ABSTRACT

This study is concerned with the examination and investigation of facts and documents relating to past and present provisions for the teaching of art and design in the Republic of Lebanon. It encompasses nursery, elementary, secondary and higher grades of schooling and includes initial evaluation of the present art syllabus. The study will be accompanied by a survey of the current state of art and design practice in Lebanon, as set against the historical background and cultural heritage of the country. The effect of recent political events on education will be appraised. From the material a number of inferences will be drawn concerning the needs and priorities of art and design education in Lebanon. The study concludes with proposals for reorganising and updating the art syllabus. In the conclusion a number of recommendations will be made to assist with the diffusion and dissemination of art education throughout the country.

## CONTENTS

|   | <u>Page</u> |
|---|-------------|
| Title Page  | i.          |
| Table of Contents   | ii.         |
| List of Illustrations                                       | viii.       |
| List of Appendix A  | x.          |
| List of Appendix B  | xi.         |
| Introduction and Acknowledgment                             | xvi.        |
| <br><u>Chapter I. The Historical Background to Lebanon.</u> | <br>1       |
| <br><u>Chapter II. The National Setting.</u>                | <br>17      |
| Introduction  | 17          |
| Geography   | 17          |
| Demographic Details   | 18          |
| Society and Culture   | 20          |
| Religious Background  | 21          |
| Economics and Development                                   | 22          |
| Manpower Planning   | 24          |
| International Relations                                     | 25          |
| <br><u>Chapter III. The Education System.</u>               | <br>26      |
| <u>1. Aims, Objectives and Implementation.</u>              | 26          |
| a. Objectives   | 26          |
| b. Planning   | 27          |
| c. Administration   | 28          |
| d. Finance  | 29          |
| <u>2. The Structure of the System.</u>                      | 31          |
| Pre-School Education  | 32          |
| Primary Education   | 32          |
| Primary Examinations  | 33          |
| Lower Secondary Education                                   | 33          |
| Lower Secondary Examinations                                | 33          |
| Upper Secondary Education                                   | 34          |
| Baccalauréat Parts I and II Examinations                    | 34          |

|  | <u>Page</u> |
|--|-------------|
| Higher Education   | 35          |
| a. The Lebanese University                                     | 35          |
| b. The Beirut Arab University                                  | 36          |
| c. The American University of Beirut                           | 37          |
| d. The University of Saint Joseph                              | 38          |
| e. The University of Saint Esprit (Kaslik)                     | 38          |
| f. The Beirut University College                               | 38          |
| g. Académie Libanaise des Beaux-Arts (ALBA)                    | 41          |
| h. The Armenian Hagazian College                               | 41          |
| i. Collège des Antonins  | 41          |
| j. Collège de la Sagesse                                       | 41          |
| k. Soeurs de Nazareth  | 41          |
| Non-Formal Literacy  | 42          |
| Vocational Education   | 44          |
| The Evaluation of the Existing Provisions                      | 45          |
| The Internal Efficiency of the System                          | 49          |
| a. Distribution of Facilities and Availability<br>of Amenities | 49          |
| b. Increase in Demand  | 49          |
| c. Financial Resources   | 50          |
| d. High Drop-Out Rates   | 50          |
| e. Shortage of Teachers  | 50          |
| f. Examinations  | 50          |
| g. Other Problems  | 50          |
| External Relevance   | 51          |
| Trends and Possibilities                                       | 53          |
| Educational Strategies at the Planning Level                   | 54          |
| <br><u>3. Teacher Training Colleges.</u>                       | <br>55      |
| a. Government Colleges   | 55          |
| Present Art Syllabus 1977-1978                                 | 58          |
| Fine Art Programme   | 58          |
| Course Description: Art Education                              | 59          |
| Course Description: Music Education                            | 62          |

|  | <u>Page</u> |
|--|-------------|
| b. National and Private Universities             | 68          |
| 1. The American University of Beirut             | 68          |
| 2. The Faculty of Education, Lebanese University | 77          |
| 3. The Beirut University College                 | 78          |
| 4. The University of Saint Joseph                | 85          |
| 5. The University of Saint Esprit (Kaslik)       | 86          |
| 6. Soeurs de Nazareth                            | 86          |
| <u>4. Curriculum Development.</u>                | 87          |
| 1. The First Period: 1924-1946                   | 89          |
| The Art Syllabus in Primary Schools (1925)       | 91          |
| a. City Schools                                  | 91          |
| b. District Schools                              | 94          |
| 2. The Second Period: 1946-1968                  | 95          |
| The Art Syllabus: 1946                           | 98          |
| Elementary Level                                 | 98          |
| Higher Elementary and Secondary Level            | 102         |
| 3. The Third Period: 1968-1971                   | 108         |
| General Objectives of the Present Curriculum     | 109         |
| Objectives of the Art Syllabus: 1971             | 110         |
| The Art Syllabus                                 | 111         |
| <u>Chapter IV. Art in Lebanon.</u>               | 120         |
| <u>1. Historical Background.</u>                 | 120         |
| <u>2. Contemporary Art.</u>                      | 124         |
| Daoud Corm                                       | 125         |
| Habib Serour                                     | 125         |
| Khalil Salleeby                                  | 128         |
| Khalil Gibran                                    | 128         |
| Youssef Hoyeck                                   | 128         |
| César Gemayel                                    | 133         |
| Omar Onsi  | 133         |
| Moustafa Farroukh                                | 133         |
| Mouzzaz Rawdah                                   | 137         |
| Halim el-Hage                                    | 139         |

|   | <u>Page</u> |
|---|-------------|
| Saloua Rouda Choucair                             | 139         |
| Rachid Wehbi                                      | 142         |
| Mounir Eido                                       | 142         |
| Michel Basbous                                    | 142         |
| Jean Khalifé                                      | 146         |
| Helen Khal  | 146         |
| Farid Awad  | 149         |
| Alfred Basbous                                    | 149         |
| Chafic Abboud                                     | 152         |
| Paul Guiragossian                                 | 152         |
| Said Akl  | 155         |
| Halim Jurdak                                      | 155         |
| Aref Rayess                                       | 158         |
| Yvette Achkar                                     | 160         |
| Joseph Basbous                                    | 160         |
| Wahib Btedini                                     | 160         |
| Adel Saghir                                       | 164         |
| Nazem Irani                                       | 164         |
| Amin Sfeir  | 167         |
| Wajih Nahlé                                       | 167         |
| Amine Elbacha                                     | 170         |
| Rafic Charaf                                      | 170         |
| Mounir Najem                                      | 173         |
| Juliana Séraphim                                  | 173         |
| Nadia Saikali                                     | 173         |
| Moussa Tiba                                       | 177         |
| Ibrahim Marzouk                                   | 179         |
| Hussein Madi                                      | 179         |
| Odile Mazloum                                     | 182         |
| <u>3. Current Issues.</u>                         | 185         |
| a. Ammendment of Art Programmes                   | 185         |
| b. The Use of the Media for Educational Purposes  | 191         |
| c. Museums  | 193         |
| d. Art Festivals                                  | 193         |
| e. Publication of Art and Art Education Magazines | 194         |

|   | <u>Page</u> |
|---|-------------|
| <u>4. Universities/Academies of Fine Art.</u>   | 196         |
| 1. Beirut University College  | 197         |
| 2. The Lebanese University Institute of Fine Art  | 216         |
| 3. Académie Libanaise des Beaux-Arts (ALBA)   | 252         |
| 4. Université Saint-Esprit (Kaslik)   | 263         |
| 5. Université Saint-Joseph  | 269         |
| <u>5. Vocational and Technical Art Schools.</u>   | 271         |
| <u>6. Private Art Facilities.</u>   | 280         |
| <u>Chapter V. Survey of Recent and Current Literature.</u>  | 285         |
| 1. Objectives of Art and Design Education   | 287         |
| 2. Art in the Curriculum  | 289         |
| 3. The Art Syllabus   | 293         |
| a. Primary Education  | 294         |
| b. Secondary Education  | 295         |
| c. Examinations   | 303         |
| 4. The Training of Artists and Designers  | 305         |
| 5. The Training of Teachers   | 306         |
| 6. The Methodology of Teaching Art and Design   | 308         |
| <u>Chapter VI. Constructive Proposals for the Reorganisation<br/>                    and Improvement of Art Education in Lebanon.</u> | 312         |
| <u>Chapter VII. Conclusion.</u>   | 320         |
| Appendix A  | 326         |
| Appendix B  | 341         |
| References  | 402         |
| Bibliography  | 410         |

## CHAPTER I.

### THE HISTORICAL BACKGROUND TO LEBANON.

Lebanon was first inhabited about 3,000 B.C. Semitic tribes settled in villages along the Mediterranean coast; the same race of people occupied the rest of the Levantine strip in Western Asia, the wide space between the two old civilizations of Mesopotamia and Egypt. The tribes in Palestine were called the Canaanites and the tribes to the north were called, by the Greeks, Phoenicians, after their purple-dyed textiles. The Phoenicians named their town Beirut, which is probably derived from their word for wells, and later the Romans called it Berytus.<sup>1</sup> The Phoenicians gave the western world the first phonetic alphabet.<sup>2</sup> Ruins found in Jubail or 'Byblos' as the Greeks called it, situated to the north of Beirut, proved that schools have existed since the 23rd century B.C. The archeological discoveries in Byblos were excavated by Maurice Dunand, and he later gave full details of the excavations in his written works.<sup>3</sup>

This area was easily captured by a long series of invaders: Egyptians, Babylonians, Assyrians, Persians, Greeks, Byzantines and Romans. Although the Phoenicians were obliged to pay tribute to these conquerors, they became prosperous because of their trade in cedar wood, dyed cloth, metal work, fruits and wines.<sup>4</sup> They were also known for their navigation, having sailed to the Baltic and to England in search of tin and amber. They also founded many colonies around the Mediterranean. Of all their colonies, however, the one that made its mark in history was Carthage, in what is today Tunisia. It developed into an empire that embraced North Africa and Southern Spain.

The culture of the Phoenicians was passed to the West in the second and first millenniums B.C., largely through travel and trading with the Greek and Italian shores, as well as through colonies on the Southern European shores, in Spain and in North Africa.

In 333-326 B.C., Western Asia, along with Egypt, Persia and Mesopotamia were invaded by the Macedonian conqueror Alexander the Great. Lebanon was included under the new rule. The fusion



of the Greek legacy with the ancient civilization produced the Hellenistic culture.<sup>5</sup>

The next conquerors were the Romans, their culture in turn being assimilated. Between the years 64 and 54 B.C. at the time of the Emperor Nero, the Romans started building the great temple of Baalbek on the site of an ancient shrine. Another temple was built in Byblos for the great cult of Venus and Adonis, which was one of the most important fertility religions of the Mediterranean world. Lebanon cities like Antioch, Tyre, Byblos and Baalbek bear to this day the mark of Roman heritage.<sup>6</sup> Tyre was the first site of a Christian community and towards the close of the second century seat of a Christian Bishop. By the early fourth Christian century Sidon had already become an episcopal seat. The Christianising process continued its northward march to Beirut.<sup>7</sup>

During the Roman rule Beirut became famous for its school of law and its distinguished jurists. Ulpian and Papinian taught there during the third century A.D. Three centuries later Dorotheus and Anatolius of Beirut helped Justinian to compile his great code of law.<sup>8</sup> Due to the security of Roman rule, Beirut or Berytus, grew in importance and students came from all over the Empire to study.

But in 555 A.D. this prosperous city was destroyed by earthquakes, and thirty thousand Berytians were reported to have died. The restoration was progressing slowly when fire broke out in 560 A.D. and played havoc with most buildings. A contemporary Greek lawyer and historian of Asia Minor mourned the loss: "A Berytus most beautiful, hitherto the ornament of Phoenicia, was then deprived of its splendour. Its most famous masterpieces of architecture were thrown down, almost none were left standing. Only the foundations were spared."<sup>9</sup> The earth-shaking event of 555 A.D. on the Lebanese coast was shortly followed by world-shaking happenings in the Arabian peninsula. The start may be traced back to the prophet Mohammed, born at Mecca in 570 A.D.

In 610 A.D. he received his first revelation and call to prophet-hood. His escape from Mecca to Medina occurred in 622 A.D. and became known as the year of the Hijrah, the initial date of the Muslim calendar. Mohammed became the inspired leader of a theocratic State and the head of a federation of tribes. Before he died in 639 A.D. Mohammed made himself master of Mecca and united the tribes of Arabia. His father-in-law and companion, Abu-Bakr, was chosen as 'Caliph', or successor, for two years, followed by Umar-ibn-al-Khattab, who ruled for ten years from 634 to 644 A.D. During his reign the Muslims conquered vast territories from Eastern Persia to North Africa. The capital was Medina. It remained the capital during the following reigns of both Uthman and Ali. But in 661 A.D. a member of the Ummayyad family of Mecca established a new dynasty and made Damascus his capital. The Ummayyad Dynasty lasted until 750 A.D., when it was overthrown by a revolution which started in Persia. As a result, another dynasty was established, the Abbasid Dynasty, with Baghdad as capital. The Abbasid Dynasty lasted from 750 to 1258 A.D.

Its most famous Caliphs were Harun-al-Rashid and his son Ma'mun, who at the time of Charlemagne made Baghdad a great centre of science and culture. The Arabs translated Greek books on mathematics, astronomy, medicine and philosophy and opened a number of schools and universities in the Middle East and western Europe. The best known were in Mesopotamia, Spain and Italy. By the first half of this century, the Arabs had made Spain the most civilized country in western Europe with Cordova as their capital.

Although certain sects of the Arab world shunned representation of figures, they nevertheless attained excellence in architecture, in fortifications, mosques, and palaces, in landscape gardening, decorative arts, ceramics, bookcraft, textiles, printing and design in which natural and geometrical motifs were merged into what is now called 'arabesque'. The arabesque required often highly complicated geometric construction and formed the basis of two-dimensional ornaments which may be justly regarded as a prototype of geometric abstraction in modern art.

Out of the influence of the Greek, Persian and Indian civilizations developed the great Arabic-Islamic culture which extended from India and Central Asia to the Atlantic. It was through Spain, southern Italy and Sicily, through the crusaders and the traders of Venice and Genoa, that this civilization found its way into mediaeval Europe, and was a factor in bringing about the European renaissance.

The later Caliphs of the Abassid Dynasty became so weak that they lost control over their country and were unable to prevent the formation of a rival dynasty in Egypt, the Fatimids, which ruled from 909 to 1171 A.D. The Fatimids were finally overthrown by Saladin, a Kurdish officer who gave nominal allegiance to the Caliphs at Baghdad. It was during that period that one of the Fatimid Caliphs named Hakim formed a new religion called the 'Druze'. After he died, his followers left Egypt for Lebanon and settled in Mt. Hermon, where they soon became powerful in southern and central Lebanon.

It was also during the Fatimid period that the Crusades began and Pope Urban called upon the Christians of Europe to wrest the Holy Sepulchre from the Saracins on November 26, 1095. The first crusade to the Holy Land was in 1096. In 1099 Jerusalem was captured. In 1100 Beirut became part of the Latin kingdom of Jerusalem. It was during this period that the Maronite Church (formed just before the Muslim conquest) became affiliated with Rome, but it retained its own patriarch and liturgy.<sup>10</sup>

In 1171 Saladin gained control over Egypt, as mentioned before, and three years later began to rule in Syria also. In 1187 he captured Jerusalem. Saladin originated the era of the Turkish conquest which ultimately extended its rule over the lands of the Byzantine Empire and included among its subjects Arabs and the Balkan peoples of south-east Europe.

After Saladin's death in 1193 there followed a period of civil strife, during which Beirut was once more captured by the crusaders under Emperor Frederick II in 1229. Frederick crowned himself King of Jerusalem, but in 1244 the Muslims retook Jerusalem.

In 1258 Baghdad was destroyed by the Mongolian Tartars. A puppet Caliph of the Abbasid Dynasty continued to live at Cairo, but the administration of the Islamic state was carried out by a long sequence of Mamluk Sultans, who once were slave-soldiers in the palace at Cairo.

During 1221–1291 Beirut fell into the hands of the Saracens, who were led by a Mamluk Sultan.<sup>11</sup> For over two centuries Lebanon was harassed by such intense strife that its prosperity faded away. Even when the Ottoman Sultan, Selim I, conquered Syria and Egypt in 1515–1516 there was little improvement, as the Turkish governors and Lebanese chieftains kept the strife alive for three centuries more. As a general rule the orthodox Sunni Muslims and Greek Orthodox Christians lived in the sea-coast towns, subservient to their Turkish governors. The Shiite Muslims found refuge in the hills between Galilee and Lebanon, as well as in the upper valley above Baalbek. The Druzes maintained through secret meetings their identity in the mountains of southern and central Lebanon, while the Maronites occupied even more impregnable fortresses in the north. These minority groups were true highlanders, divided into clans and ready to follow their chiefs to fight for independence. From 1516 to 1619 Lebanon was under various blends of direct and indirect Ottoman sovereignty, tempered with a measure of self-government granted to its ruling Emirs, particularly Emir Fakhr-al-Din II of the Maan Dynasty and Bershir II of the Shihabs. Emir Fakhr-al-Din II was a modernising reformer who understood the nature of his society and planned for its future with rare dedication.

The Turkish regime, under which Lebanon was ruled with the rest of the Middle East for four centuries until the middle of the First World War, encouraged the spread of schools but did not develop a state school system.<sup>12</sup> The aims of the native schools were to preserve the beliefs and traditions of their respective communities. "Both custom and law helped to perpetuate this provincialism. Every major community acquired the right to regulate the personal affairs of its members in accordance with its religious and communal traditions and practices. The schools were primarily intended for the children of each community, and were taught by the priest or a lay

member of the community. They were originally designed to train religious leaders and preserve the way of life of the community".<sup>13</sup>

This led to the establishment of many sectarian schools. Among the most famous were Dar al Hikma in 1079 and the Crusaders' School in 1112. Schools spread until the end of the Mamluk period, most of them being affiliated to mosques and other religious centres. Some of these schools were: Zurikya in 1338; Sarkarya in 1356; al Katunya in 1374; and al Kartanya in the fifteenth century, built in the vicinity of the Great Mosque, al Mansur.

During the reign of Emir Fakhr-al-Din II Lebanon witnessed a revival in education due to the return of a large number of Lebanese students from abroad, particularly from the 'Maronite' school in Rome, which was established in 1583 to train religious Maronite members. They opened several schools and improved the existing standard of education. They opened Bakarkash in 1735; Ain Toura, Mar Lisha, Ajaltoun and Wadi-Shahrour in 1751; Hoka, Mashmoushe and Byblos in 1768; Zahle in 1769; Der-al-Kamar in 1728.<sup>14</sup>

The most important of these schools was Ayn-Waraqah opened in 1789. It is considered the mother of national schools in Lebanon and gave instruction in Syrian, Arabic, Latin and Italian, as well as philosophy, theology and civil law. This school produced a number of learned Lebanese in the nineteenth century.

In 1697 the rule of the Maan family came to an end with the extinction of the male line; after which, with Ottoman approval, the Lebanese passed to the rule of the Shihab family. The Shihab rule was immortalised by the career of Emir Beshir II from 1788-1840. He reduced the power of the traditional feudal families and promoted the building of roads, schools, bridges, waterworks and created favourable conditions for the rise of a Lebanese middle class, and constructed the magnificent Palace of Beiteddeen in the Shuf.

Emir Beshir was compelled, against his better judgment, to link his fate with Muhammed Ali, the founder of modern Egypt, and later with his son Ibrahim.<sup>15</sup> In 1831 Ibrahim Pasha, the son of

Muhammed Ali, took Palestine, Lebanon and Syria from the Ottomans and allowed his ally, the Emir Bashir Shihab, to continue to rule Lebanon.

The year 1834 was an important turning-point in the history of education in Lebanon. In this year the first system of elementary education began; the Ain-Toura School, which was closed in 1773, was re-opened, and the first school for girls was established by the American missionary Eli Smith. On August 14, 1840, an allied fleet (French, Austrian, British and Turkish) anchored in the harbour of Beirut. After a month of bombardment the Egyptians were evacuated and Ibrahim Pasha withdrew to Egypt, while Emir Bashir Shihab went as an exile to Malta and then Istanbul.

After his departure there followed two decades of peasant uprisings and intercommunal strife culminating in the bitter Civil War of 1858-1860 between the Druzes and Maronites, which led to the massacre of 6,000 Christians in the Lebanese villages and 5,000 others at Damascus. With the intervention of European powers and the 'Réorganisation' (Règlement Organique) of 1864, Mount Lebanon was organised as a semi-autonomous (Mutassarifiyya) State.<sup>16</sup>

From 1842 to 1860, Lebanon was under direct Ottoman rule, but its local administration was divided between a Druze Emir of the Arslan family in the south and a Maronite Emir of the Bellama family in the north.<sup>17</sup> This period was characterised by great progress in the establishment of schools by both national bodies and foreign missionaries in Lebanon.

The Roman Catholics opened 'Ain Traz School' in 1811. The Greek Orthodox Church opened 'Dai-al-Belmond' in 1833 and 'Thalathat Akmar' in 1853.

In 1843 the French mission (the Jesuits) founded a school in Gazir and the convent of 'Rahibat al Mahaba' in 1846.

The Maronites established several schools: the 'Nuns School for Girls' in Beirut in 1846, the Nuns school of 'Mar-Youseph' in both Sidon and Beirut in 1853, and 'Saidat-al-Naja' in both Sidon and Bikfaya in 1860. In 1853 they established schools for girls in KISRwan, Al-Maten, Al-Futuh, Jubail, Batroun, Bikaa and Baalbeck.<sup>18</sup>

This new State of Mount Lebanon stretched from the mountains in the hinterland of Sidon to the 10,000 foot peak behind Tripoli. It did not include Tyre, Sidon, Beirut or Tripoli. The capital was at Baabda on the ridge above Beirut. The Governor was a Christian Pasha, appointed by the Sultan with the approval of the European powers. The officials under him were Christian Lebanese, who conducted their business in Arabic rather than Turkish.

Beirut stayed as a Turkish provincial city. The Ottoman Government was more interested in exploiting its subject peoples than in giving them education and services for health, agriculture and industry. The people were illiterate unless they were able to gain a superficial education in some mosque or church school. Life under the direct Ottoman control in Sidon, Beirut and Tripoli was a long cycle of ignorance, disease, poverty and despair. These conditions had a longlasting effect on education in these areas. Life in the autonomous State of Mount Lebanon seemed like a paradise compared to the conditions in regions under direct Ottoman control, because the Lebanese authorities were much more honest and there was freedom as well as a great deal of justice for all sects alike. Education flourished in that area due to foreign missionaries and the relatively close contact with the western world. This arbitrary vivisection of the country was formally ended in 1920.<sup>19</sup>

In 1866 the American mission opened 'The Syrian Protestant College' which later became known as the American University of Beirut. In 1875 the French Jesuits opened the 'St. Joseph University' which had been previously established in Gazir in 1843.



Gradually influential Lebanese educators and religious leaders organised schools designed to promote education and to serve the community. The Roman Catholics opened the Patriarchal School in 1864, 'Deir-al-Mokales' in 1867, and Sharkia College in Gahle in 1898. The Maronites re-opened 'Dar-al-Hikma' in 1867 and 'Houd-al-Willaya' in 1878. The Greek Orthodox Church opened the 'Ahlya' in 1880, 'Kaftin' and 'Mar-Youhana' in 1881, 'Zahrat-al-Ihssan' in 1882 and other schools in Shoueifat District in 1894, in Douma in 1895, in Amyoun in 1897 and in Kosba, Zahle, Minyara, Baskinta, Hasbaya and Rachana in 1900.<sup>20</sup> The Muslim Sunnites opened the 'Rashedia' School in 1863 and the 'Othmania' in 1895. In 1878 they organised a charitable association called 'Al-Makassid Organisation'.<sup>21</sup> This organisation opened sixteen schools in Beirut and after the First World War, opened more schools in other parts of Lebanon (Appendix B, Table 1.8).

The Muslim Shiites opened several schools in Mt. Ammel: Hanawi in 1878, Bint-Jubeil in 1881, Al-Habatie in 1882 and Al-Humaidia in 1892.

In 1863 Mr. Boutros-al-Boustani founded the National School in Beirut, which was known for being non-sectarian. As for the Druze community, they had only one school called 'Daoud Pasha'. In 1893 the School of Arts and Crafts was founded, later known, in 1937, as the 'Académie Libanaise des Beaux-Arts'.

Both native and foreign schools were largely sectarian, and the result of this was that education in Lebanon became characterised by emphasis on sectarian differences. The effects of this are felt to this very day, socially and politically.

At the beginning of August 1914, the First World War was declared. The Turks disregarded the autonomous position of Mount Lebanon, forcing the students to do military service and learn the Turkish language, and the free atmosphere of the mountain villages was turned into an atmosphere of terror.



On June 16, 1916, the Grand Sherif Husan of Mecca launched the Arab Revolt which was led by his son Faisal and Col. T. E. Lawrence. This revolt was so disastrous for the Turks that they inevitably came to believe that their subject people in Syria, Lebanon and Palestine were their enemies. The Turkish government gained control over the wheat supply and made it a government monopoly. The breakdown of transportation and the withholding of wheat was designed to prevent the Lebanese from taking part in the Arab revolt, the result being that thousands of undernourished victims succumbed to typhus epidemics in winter and malaria in summer. In September 1918 conditions became very serious, nearly 300,000 people having died in the region of Beirut and Mount Lebanon.

At the end of September 1918, Lord Allenby drove the Turkish forces, led by Mustapha Kamal Pasha, out of Palestine, Lebanon and Syria. In the meantime, Prince Faisal made a dash to Damascus with his Arab army. The Turks withdrew from Damascus, and the following day from Lebanon, leaving Umar Daouk, a Lebanese Muslim, in charge of the government. He was such an able administrator and so much respected that he saved Beirut from lawlessness and violence. The famine and unemployment came to an end.

On October 30, 1918, Turkey signed the Armistice of Moudros and Germany signed the Armistice on November 11, 1918, which ended the war.

During this time French and English troops came to Lebanon. Colonel Piepaye became the nominal French ruler, although the real power lay with Lord Allenby and General Bulfin, who commanded the British troops in Lebanon and Syria. At the end of 1919, France sent out General Gourand as Haut-Commissaire.

On March 7, 1920, the Syrian Congress crowned Faisal King of Syria. The San Remo Conference established a French Mandate over Syria and Lebanon on April 25, 1920. General Gourand defeated the Syrian troops and on July 24, 1920 forced King Faisal to leave Syria. The British placed King Faisal on the throne of Iraq in August 1921.

General Gourand reorganised the districts under the French Mandate and established the State of Grand Liban, which included the regions of Mount Lebanon, Tyre, Sidon, Beirut, Tripoli, Baalbeck and Syria.

In 1922, Lebanon was separated from Syria by France, and stayed a French Mandate until 1943, when an independent Republic was established.

In assigning the Mandate over Lebanon to France the League of Nations had placed very specific limitations as to its direct interference with, or control of, the various sectarian educational institutions in the country. However, since France's mission was to lead Lebanon towards independence and cultural advancement, it had the right to establish a public system of education. "A Division of State Instruction was established in the High Commissioner's Office. This was the highest educational authority in the land and was directly responsible for matters of broad educational policy, together with the overall protection of foreign schools. Under this authority, the national Ministry of Public Instruction, with its inspectors, administrative and teaching personnel, was established. A French counsellor to the Ministry was appointed who was in reality the final authority in all important educational matters." <sup>22</sup>

In 1924 a new curriculum was devised for government-run elementary schools and French and Arabic were made the official languages in schools. The Decrees establishing the new courses of study and the proceedings governing examinations will be examined in the following chapter.

The French Administration guaranteed freedom of teaching in school, provided it did not transgress upon public order or morals, and was not disrespectful of any religion or sect. It also guaranteed the right of the religious denominations to establish their own schools provided they were established in conformity with the regulations laid down by the State (Appendix B, Table 1.1).

Under the French Mandate, education and cultural influences were greatly encouraged and travel to Europe was facilitated, which contributed to development and progress in many fields. During this period the French fostered the growth of French schools. As a result, French schools for both girls and boys increased in importance and rendered valuable service, making it possible for hundreds of children and young women to obtain the advantages of European culture. The French also encouraged co-education in the professional courses of the Université Saint-Joseph and the higher classes of the Lycée Laïque (Appendix B, Tables 1.6, 1.9).

After the First World War the Muslim community developed extensive charities and made education available for many poor children who otherwise would have been illiterate.

In 1924, co-education was officially started at the American University of Beirut. In 1926 the Presbyterian Board of Foreign Missions founded the American Junior College for women and also installed an American printing press, and the Near East School of Theology at Beirut, as well as schools for boys and girls in both Sidon and Tripoli (Appendix B, Table 1.7).

On September 3, 1939, the news reached Beirut that war had been declared in Europe.

The Vichy Government appointed General Deutz as both Haut-Commissaire and Commander-in-Chief. The Vichy Regime in Beirut lasted from the early summer of 1940 until July 15, 1941. On June 8, 1941, the Free French under General de Gaulle and the British invaded Lebanon hoping that the French troops would join the Free French movement. The Vichy Authorities resisted strongly but in the end agreed to an Armistice.

On July 15, the Free French issued a proclamation announcing the abolition of the Mandate and the independence and sovereignty of Syria and Lebanon. It was therefore a great satisfaction to the Lebanese when General de Gaulle promised to give them independence

and appointed a diplomat named Helleu to serve as Ambassador in the place of the Haut-Commissaire. During the summer of 1943, democratic elections were held in Lebanon and a national government under President Bechara el-Khoury and Prime Minister Riyad Bey Solh assumed control.

In the meantime, the British, the United States, Russia and other European nations recognised Lebanese independence and opened legations in Beirut. Plans were made to hold a parade on Marmistice Day, November 11, 1943, and to give full recognition to the Lebanese. But it soon became clear that the French Government had no intention of leaving by that date. On May 31, 1945 the British Government gave the French Government an ultimatum, and finally the French forces evacuated Syria on April 17, 1946. By the end of December they had evacuated Lebanon altogether.

French influence in the area both predated the establishment of formal ties and continued throughout the post-independence era. It is customary to attribute a great many Lebanese traditions and institutions, particularly in the field of education, to Metropolitan France. This is something of an over-simplification. France was successful in spreading her language and the outward forms of modern administration. In the specific domain of education, however, it is important to remember that the main instrument of the spread of education was not the French Government, but the religious orders who until then had provided 43 percent of all primary education. In general it would be true to say that institutions whose legal and structural bases were French-inspired did not operate in the same way as in Metropolitan France. This has prompted some commentators to state that the spirit of government administration remains Ottoman. Whatever the reason, individuals still dominate institutions and personal contact is of paramount importance (Apps. A.1, B; Tables 1.2 to 1.5).

After the Independent Republic of Lebanon was established in 1943, the French initiated a new policy of helping the Lebanese people with their education and currency, without any show of political coercion.<sup>23</sup>

The nationalistic feeling which swept the country after 1943 led some Lebanese educators to establish common educational objectives and common curricula for all schools, and to extend educational opportunities to all Lebanese children. It was felt that education was indispensable for a democratic country which believed in the dignity of the human person and relied on the pooled intelligence of its members, and also that the different schools that existed during the Mandate, with their varied educational philosophies and curricula, had widened the gap between the different communities and sects and had prevented real national unity. Accordingly, the Ministry of Education issued edicts organising the schools and prescribing the curricula.

On October 1, 1946, the President of the Lebanese Republic, according to the Lebanese Constitution and upon suggestion by the Ministry of Education, issued Decree No. 6998, regulating the course of study of the elementary cycle. The Decree was in two parts: a preamble where the aims of education in the elementary schools were stated; and a detailed description of the prescribed subject matter content to be taught in the five elementary grades (Appendix A).

The 1943 Constitution remains in effect to the present time, although it has been both formally and informally amended over the years. It established a Parliamentary Legislature which elects the President, who is Chief Executive, and strongly protects individual rights of property, religious expression and personal liberty.

The President (always a Maronite Christian) has consolidated his constitutional position over the years at the expense of Parliament and the Prime Minister (always a Sunnite Muslim). This is due largely to the failure of political parties to establish themselves. Parliament is thus relatively weak and government expenditure amounts to barely one fifth of the Gross Domestic Product. Constitutional crises and frequent changes of Government Ministers are a consequence of these circumstances.

Government administration is largely centralised in the capital. The Ministry of Planning has offices in each of the five departments and educational liaison posts are incorporated into these offices. These posts, however, have no substantial powers at present.

Three important consequences of the system for development planning are:

1. Government is largely non-interventionist and in most fields, including education, the private sector dominates the public.
2. The division of labour between professional groups each decade extends further into the labour market. This is perhaps one reason why manpower forecasts have not been seriously attempted.
3. The limited role of government has left the field of education open to both commercial and foreign missionary activity to such an extent that it is irreversible in anything but the long-term. Lebanese society has thus become to an unusual degree open to influence from the outside world.

Since independence there has been an increase in sectarian strife in Lebanon, and this has been made worse by the military and political conflict in the Middle East. As a result, a large influx of refugees and settlers from war-affected areas have come to live in Lebanon. Most of the new arrivals are dispossessed Palestinians who present the government with additional problems of resettlement and employment. They also influence sectarian conflicts.

From 1975, a state of civil war has existed in Lebanon, seriously affecting the implementation of the educational programme. Over the past seven years the number of days lost in universities and secondary schools through civil war and strikes of a mainly political nature has grown alarmingly.

It is impossible in this study to discuss in detail the implications of the civil war. One can suggest only that when the conflict is over the Lebanese people will need to mobilise all existing resources in order to ensure the survival and preservation of the national heritage, and reconstruction of education related to the needs and the aspirations of the whole nation, bearing in mind the multiplicity of cultures and religions.

## CHAPTER II.

### THE NATIONAL SETTING.

#### Introduction.

Lebanon is a small enclave on the Eastern coast of the Mediterranean. It traces its ancestry back through the Ottoman Empire to the Christian Kingdom of Jerusalem, the Byzantine Empire, Rome and Greece, and earlier to Phoenician times, as mentioned in the first Chapter. Now, as then, profiting from its strategic position on East-West trade routes, it depends for its existence on commercial enterprise.

Throughout the Middle East, the Muslim religion is the foundation stone of all national institutions and loyalties. Lebanon, by contrast, defies this rule by consisting of a potentially volatile combination of minority communities representing many shades of Christian and Muslim beliefs, held together until recently in a desirable state of tolerant cooperation by the dictates of trade, to which political and social institutions were subordinated.

The Lebanese society values education highly, enjoys a high rate of literacy and sends proportionally more of its sons and daughters to university than in many European countries. Its educational plans, aspirations and institutions defy precise categorisation. The Government's traditional role in education has been limited to guaranteeing an atmosphere in which private education enterprise may flourish. As a result some half of national expenditure on education and educational institutions falls in the private sector. Effective education is imparted through private foreign schools and universities in spite of a weak national system.

#### Geography.

Lebanon is comprised of a costal strip (some 25-35 miles deep and 135 miles from North to South), bounded on the West by the Mediterranean, the North and East by Syria, and by Israel in the



South. The country enjoys a Mediterranean climate with adequate but erratic rainfall on the western seaboard, giving way to fertile but dry semi-desert on the eastern side of a central mountain range. It is this range of mountains that covers 70 percent of the country, offering protection and security in bygone days and tourist facilities in the post-war period, which have marked the country off from the hinterland of Asia and given it much of its separate development and identity.

Agriculture has perhaps never fully supported the people of Lebanon. Half of the country is over 3,000 feet high and only 30 percent of it is under cultivation.<sup>24</sup> The few natural resources like timber have long since been exhausted. There are no sizeable mineral deposits, but a considerable number of underground water reserves. The country produces wheat, barley, silk, cotton, machinery, chemicals and a surplus of fruit and vegetables but is obliged to import dairy produce, meat and cereals.<sup>25</sup>

Communications with the outside world through the port of Beirut, which handled 4,800,000 tons of shipping annually until 1971, and Beirut International Airport, the busiest in the Middle East until 1975, handling two million passengers per year, were excellent. Internal road communications are also good and much trade passes via the Damascus road to Saudi Arabia and beyond. The Southern border has been closed to traffic since 1947.

#### Demographic Details.

No official total census has been carried out since 1932 for fear of upsetting the delicate political balance between the principal religious communities. The Ministry of Planning estimated that there were in 1970 between 2.3 and 2.4 million inhabitants,<sup>26</sup> but a more realistic figure of 2.5 millions was produced by the CERD in 1974. Of this 2.5 total, at least 10 percent are Palestinian non-nationals and a further 8 percent are foreign. The current population is estimated at 3.2 million (see Appendix B, Table 2.1).

The 1970 survey of the Ministry of Planning estimated that 51.6 percent of the population lived in urban agglomerations of more than 100,000 inhabitants, the vast majority of these in Beirut and its immediate surroundings. A further 6.4 percent lived in one of Lebanon's four other towns with populations of more than 10,000 inhabitants, and 38.8 percent were classified as rural dwellers. The overall population density is 269 per square km. or 716 per square km. of arable land.

In the absence of a reliable statistical series, the rates of natural increase and decrease in population are incalculable. Overall it is estimated that there are approximately 35 live births and 15 deaths per 1000 of the population. The current population increase is believed to be 2.5 percent per annum. The fact that this figure is noticeably lower than in most neighbouring countries may be explained by late marriage (average age 28.5 for men and 23.2 for women) and by high celibacy rates (up to 10 percent for women).

Migration too, within and from Lebanon, is an important demographic characteristic affecting the overall size of the population. Besides Palestinian refugees, the country imports, on both a temporary and permanent basis, mainly unskilled labour from Syria, Egypt and Pakistan. It also exports its own nationals in large numbers. For each home-domiciled Lebanese national there are between two and three residents overseas.

#### School Attendance in 1980-1981.

Educational figures for 1980-1981 are as follows:

|   |                      |
|---|----------------------|
| The number of state schools                       | 2,580                |
| The number of teachers                            | 53,236               |
| The number of students (elementary and secondary) | 783,376              |
| The number of students in higher education        | 79,073 <sup>27</sup> |

### Society and Culture.

Arabic is spoken by 99.4 percent of Lebanese nationals, but 50 percent of the population is bi-lingual and an important minority is trilingual. French is the principal foreign language, spoken by 40 percent of Lebanese nationals, followed by English, which is spoken by 20 percent. Armenian is the only other widely used language, spoken by 4.5 percent of the population. The spread of English is largely confined to Beirut and its immediate surroundings where 40 percent of 20 year olds speak it. Unlike French, however, it does not appear to have been acquired in schools but is, more often than French, learnt at the post-school or post-secondary level. This reflects its importance in the University and business communities.

Multi-lingualism is a characteristic of Lebanese society of which it is perhaps rightly proud. It does, however, impose an enormous burden on the educational system and is not achieved cheaply. Second language teaching begins right from initial entry into nursery and, in the private sector, a third language may be added at the secondary level. The majority of schools and universities in both the private and state sectors operate in two languages, Arabic-French or Arabic-English. The choice of a second language, French or English, is in principle, left to public demand.

Migration, language and religion have so divided Lebanese society in all communities that the extended family plays an unusually large part in ensuring social cohesion. Even within the urban society, its influence is hardly diminished. It is the family which fixes educational priorities, and education is seen as the path to individual or family improvement. The educational system, with its dearth of outlets into vocational training and its over-production of professionally trained graduates, reflects this fact.

There is, as well, a degree of conflict between urban and rural groups, but the two great benefits of urban life, education and electricity, have been extended to all but the most isolated village

communities. After a decade of prolonged boom, from 1965 to 1975, Beirut offered employment to any rural dweller who chose to come to the capital, and each summer almost 25 percent of the population of Beirut migrates to the hills behind Beirut.

Nor has the growing inequality in the distribution of wealth yet proved socially disruptive. Lebanon has in the past decade or so grown rich as a result of the oil boom in the Arab countries. Wealth has not therefore been earned at the expense of other categories of society, and all have benefited in some measure from it through the income of the following: a) Arab tourists; b) pipeline facilities; c) banking arrangements.

Of greater concern has been the failure of municipal services to keep pace with the fast rate of urban growth. Urban planning in the capital has largely broken down and the provision of water, electricity and refuse disposal services on any adequate scale becomes annually more difficult.

A strong characteristic of Lebanese society is its domination by a very intense individualism. Freedom of speech and of the press are positive advantages of this deep-rooted belief.

#### Religious Background.

It is a fundamental principle of the State that 50 percent of the community is Christian and 50 percent Muslim. Approximately half the Christian community is Maronite (655,000). There are also Greek Orthodox (250,000), Greek Catholics (145,000), Armenian Orthodox (85,000), Armenian Catholics (18,000), Protestants (17,000), Syrian Catholics (8,000) and Syrian Orthodox (7,000).

The majority of the Moslem population is Sunni (420,000), with other sects including the Shiites (395,000) in the Northern Bika and near Tyre, and the Druze (120,000), in the southern mountains and near Mount Hermen. The Maronite and Sunni Sects, however, enjoy the balance of political power and are the most conspicuous in government, the professions and commerce. The Lebanese Constitution is a secular one, whose only references to religion

are to guarantee fundamental liberties to all communities and to ensure that all of them are equally represented in public posts. But the President, by law, must be a Maronite, the Prime Minister a Sunni, and the President of the Chamber of Deputies a Shiite. Many villages are predominantly settled along religious lines and many schools, although not strictly denominational, have a majority of pupils from a single community.

The right of religious denominations to found and run educational institutions is upheld in the Constitution and may only be forfeited if it touches the dignity of creeds. In practice, however, most religious foundations offer a largely secular education and their contribution to the formation of a literate and highly educated society has been incalculable. The Islamic educational tradition was destroyed by neglect in the early period of the French Mandate. Until now, therefore, Lebanon's religious foundations, and these include two of the most highly regarded universities in the Middle East as well as many of the country's leading primary and secondary schools, are among the most progressive in the country. At the upper secondary and university levels, however, they must share some responsibility for the duplication of educational facilities, for the over-production of certain kinds of graduate and, as foreign institutions, for the high rate of 'brain-drain' from which Lebanon is said to suffer. Lower down at the primary and elementary stages their existence makes the creation of a unified educational system a more complicated task.

#### Economics and Development.

The Lebanese economy is firmly based on private enterprise and it is the regional centre for commercial activities in a market which must be one of the fastest growing in the world. Per capita GNP rose from US Dollars 486 in 1964 to US Dollars 610 in 1970, and would have climbed further had it not undergone an absolute decline in the wake of the 1967 Arab-Israeli conflict.

In 1970 approximately 20 percent of the active population was engaged in agriculture, 25 percent in industry and 55 percent in services. Output from the three sectors amounted to 10 percent, 20 percent and 70 percent respectively. The predominance of the service sector (banking, commerce and tourism are the leading contributors) is the most striking characteristic of the economy.

The Government's economic policy has always been conservative. Foreign loans have been shunned and despite a heavy imbalance in visible imports over exports, the overall balance of payments has remained favourable throughout the past decade. Government expenditure has consistently been kept 10 percent below the level of receipts. The bulk of government revenue is obtained from customs and excise duties and the highest rate of income tax is 20 percent. The prime factor in this regard has been the amount of oil revenues flowing directly and indirectly through the country (App. B, Table 2.2).

The employment rate for Lebanese nationals is high and 9 percent of the labour force is imported, mainly from Syria. There are no official unemployment figures. After 1975, due to the civil war, a great number of Lebanese went to Saudi Arabia, the Gulf and to Europe. Despite continuous rises throughout the last decade wage rates remain low by comparison with countries of equal prosperity.

A Ministry of Planning was established in the 1950s and a six-year plan was established for the period 1958-1964. Its conservative targets were only partially achieved. The second plan covering the period 1964-1970 was virtually abandoned after 1967 and a third plan covering the years 1972-1977 was embarked upon. For the past twelve years these plans have always taken the form of broad guidelines of production. The principal objectives of the current plan are to maintain a 7 percent annual growth rate, to distribute more evenly income and social services (including education), to maintain full employment and balanced regional development, and to diversify the economy by investing heavily in the modernisation of agriculture and in the industrial sector. Government expenditure on this programme

has increased by 50 percent to around £50 millions annually. The growth of the industrial sector in the past decade has been encouraging, although a large part of this has been accounted for by the construction industry. Nevertheless the export of industrial products has expanded rapidly from a small base in 1960. After that, owing to the political situation, the industrial sector deteriorated. A major part was destroyed and employees could not keep their daily routines, which affected the plans of work in other factories.

### Manpower Planning.

With inadequacies of the statistical bases for manpower planning being evident, there have been few attempts to quantify manpower needs in any meaningful way. It is generally accepted that the country does not lack high-level manpower. There is, for example, one medical doctor per 1320 of the population. There is a small pool of unemployed graduate engineers and the economy has not apparently suffered from the considerable migration of high-level manpower to neighbouring Arab countries in particular.

The overwhelmingly obvious manpower needs of Lebanon lie at the middle level. In the medical field there is a shortage of nurses and para-medical support staff. In education, 80 percent of the teachers at the lower secondary level have received only primary school training. In industry, the experienced but untrained technician predominates and the Government is giving a high priority to the expansion of technical education. A more detailed breakdown of manpower needs may be obtained from "L'Enquête par sondage sur la population active au Liban" published by the Central Statistical Department of the Ministry of Planning in 1970. The problem of producing middle-level manpower is, however, closely linked to the level of remuneration for persons thus trained.

International Relations.

As a trading nation Lebanon is both intensely concerned with foreign relations and peculiarly vulnerable to external and internal pressures. Since 1967 its policy of maintaining friendly relations with as many countries as possible has been eroded by the Middle East question on its doorstep.



### CHAPTER III.

#### THE EDUCATIONAL SYSTEM,

##### 1. Aims, objectives and implementation.

###### a. Objectives.

In such a heterogeneous society with its consequently diversified educational system it is not generally valid to think in terms of global objectives. Commenting on the role of education in the development of Lebanon, however, the earliest national plan pointed out that a relatively well-educated citizenry was already one of the Lebanon's most valuable resources, and that the country's economic as well as social future was closely bound to the extent and quality of educational provision. This assumption is common to individuals, educational institutions and to the government. At the individual (parental) level, education is a means of personal advancement. At the level of the institution, it is most often a means of advancing the community which it predominantly serves. (UNWRA, for example, serves Palestinian refugees while the Makassed Foundation provides primary and secondary education for Moslim children as to various church schools for their community.) At the government level the 'Lebanonisation' of education has provided some impetus for activity, notably the establishment of a national university and the development and extension of the national examination system.

While objectives within the private sector remain as inarticulated as in the United Kingdom, and vary from a predominant profit motive to determination to provide the very best in modern education, some progress has been made by the government in working towards a position from which national objectives can be implemented. The establishment of the Centre for Educational Research and Development in 1972, catering to both public and private sectors, was a major step in this direction.<sup>29</sup>

The factor within the system which bears most responsibility for invalidation of national objectives is the diversity of stages in development of educational institutions. The oldest secondary schools are more

than 100 years old, the oldest universities have more than 50 years of established tradition. Government schools are the most recently established. While much has been done in a comparatively short time to help them to compete on an equal footing with the private sector, it is still regrettably true that no one who can afford private education educates his children in the public sector.

The lack of clear objectives does not, of course, prevent the government from having a fairly well-defined strategy, most of which is incorporated in the current national plan, and a favoured technique for achieving its various goals – the project approach. Among the most important projects under current execution are ones dealing with administrative reform, the implementation of structural reform, the extension of education in rural areas, and the development of technical education.

External pressure on the Ministry of Education is considerable, concentrating on such matters as the provision of schools, the level of fees, the cost of textbooks, and the protection of the private sector's jealously guarded autonomy. Conversely, in the past there has been little public demand and even less demand from employers for technical education below degree level. Despite its centralised nature the power of the system to make its own plans and carry them through is limited.

The most important constraints are the entrenched position of the private sector, lack of funds and lack of experienced expertise in highly specialised fields such as text-book production and school planning (both new functions of the system).

#### b. Planning.

Educational planning, in the Lebanese context, is therefore partial. It directly concerns only the public sector and within that system its targets are selective.

The planning function for schooling and teacher training is carried out by three organisations. The Ministry of Education works in co-operation with the Ministry of Planning. The latter approves development

projects and both are accountable to Parliament. The Centre for Educational Research and Development is an autonomous offshoot of the Ministry whose authority is vested in a Presidential Decree and which is ultimately answerable to the President. Its budget, however, comes from funds controlled by Parliament, thus ensuring a degree of cooperation between the three agencies. The three elements in government thinking on education which most influence its plans are modernisation, re-orientation to fulfill national development requirements, and the equalisation of educational opportunity. In the elaboration of plans the public sector has been cast in a key role<sup>30</sup> (Appendix A4).

The six-year plan concentrated on primary and lower secondary education. The numerical target was to reach a 95 percent primary enrolment and a 65 percent lower secondary enrolment by 1980. To achieve this school provision the government anticipated an 85 percent expansion of the primary sector to cover 54 percent of all schooling. At the lower secondary level a trebling of enrolments was to raise the proportion of students in the public sector from a half to two thirds. Besides this the quality of educational provision was to be raised by concentration on teacher education and on revised curriculums. A third and essential reform, if these targets were reached, was the capital investment of US Dollars 276 millions in school reconstruction to raise the proportion of purpose-built and government-owned schools from 15 percent to 75 percent of all school places within the public sector in the 5-15 age range. The significance of this programme was both financial - it would reduce costs per head and permit a more efficient use of teaching resources - and pedagogical - it would transform the school environment and improve school facilities, i.e. laboratory places, recreational areas, space for educational aids.

### c. Administration.

There are three categories of schools in Lebanon. Government schools come under the close administrative control of the Ministry of Education, which employs the teachers. Subsidised private schools receive assistance from the Ministry in the form of fee payments on behalf of needy students and to fulfill services. The degree of their dependence

on the Ministry varies, but their compliance with government regulations is assured. The autonomous private sector is, however, outside the immediate orbit of the Ministry. It is not subject to inspection and it is socially powerful, monopolising entry into the two western-oriented universities.

But the power of the Ministry is not confined to its financial responsibilities. It is responsible for the organisation of public examinations and for deciding the curriculum of examinable subjects. The latter is, however, a responsibility for imposing minimum requirements and it does not extend to textbook standardisation outside the public sector or to classroom organisation or teaching methodology.

The Ministry is a centralised bureaucracy, limited in power by its own bureaucracy. Responsibility for school inspection lies partly outside the Ministry in the Government's central inspection service. It was recognition of the limited administrative capacity of the Ministry of Education that led to the establishment of the Centre for Educational Research and Development, established by Decree in 1970 and brought into effective action towards the end of 1972. The role of this institution is limited to research, recommendation and evaluation in the areas of planning and curriculum, with executive responsibility for arranging pre-service and in-service training for teachers. The Centre is a source of considerable influence essential to the realisation of the Government's overall plan. Its budget amounts to some £2 million annually <sup>31</sup> (Appendix A.5).

#### d. Finance.

The national outlay on education was calculated at 7.4 percent of Gross Domestic Product in 1971. In the same year public expenditure amounted to approximately £20 millions, which represented some 20 percent of all public expenditure but only some 40 percent of total expenditure on education. Fifty-four percent of national expenditure, consisting largely of school fees, was made in the private sector. In the public sector primary education is free; secondary education costs a nominal £5 per pupil per year. Income from fees covers 25 percent

of costs at the National Lebanese University. Public funds for education are therefore drawn very largely from the central government. The level of overseas aid to education is low if one excludes the educational facilities run by UNWRA for Palestinian refugees and French bilateral aid, a considerable proportion of which is concentrated in the private sector.

Primary education absorbed 50 percent and lower secondary education absorbed 20 percent of government expenditure in 1971. At the primary level teachers salaries represented 70 percent of recurrent expenditure.

One unsatisfactory feature of the system which adds to the cost of education and reduces its efficiency is the high proportion of schools housed in privately owned rented accommodation (85 percent of all primary schools). The result is a high rent bill, inefficient use of staff and undesirable premises. It is hoped that, by investing some £110 millions in the course of the current six-year plan in school buildings, that the cost per pupil can be reduced from its 1971 level of 331 Lebanese Pounds (primary, 439 (lower secondary), 881 (upper secondary), to a more realistic level.

Between 1962 and 1975 government expenditure on education increased from 13 percent - 22 percent of the total budget and it has been calculated that if 1980 targets were reached at current cost levels some 40 percent of the annual budget would have to be devoted to education. Capital expenditure on education will therefore play an important role in the achievement of the national plan, and education's share of capital expenditure is likely to rise from 4 percent in 1971 to 10 percent by 1980 of the Government's Programme <sup>32</sup> (Appendix B, Table 2.2).

## 2. The Structure of the System.

The Lebanese school system is often described as French-based. Although partially true in a historical sense, this description overlooks disparities between theory and practice. While the theory describes a pattern of two year's pre-school education from four to six, followed by five years of primary, four years of lower secondary (referred to as both complementary and intermediate), and three-year secondary cycles, few schools barring specialised ones are limited to only one cycle and many are, in fact, all-age schools. Of these four stages, only two, primary and upper secondary, have well-defined structures. Higher education is predominantly university education leading to a degree after a minimum of four year's study beyond the Baccalauréat. Education in the state schools is entirely free, the students providing their own books (see App. A, App. B, 3.3).

In the examination system the parallel with France is closest. Progress through the system up to the age of fifteen is regulated by a series of internal examinations. The first external examination, the Brevet, marks the passage from lower to upper secondary education. Those students who pass the Brevet examination may join the School of Arts and Crafts, the normal school leading to the Baccalauréat or vocational school. Entrance is by competitive examination. It is followed two years later by the Baccalauréat Part I. The terminal secondary education examination, the Baccalauréat Part II, follows one year later. Higher education is open only to those who hold both parts of the Baccalauréat or the first part and an acceptable equivalent (GCE 'A' level). At this level there are four orientations offered in general schools, and in specialised institutions, a technical equivalent taking four years of study after the Brevet. Each of these examinations is bilingual. The Lebanese Baccalauréat enjoys a status of interchangeability with the French Baccalauréat and is the corner-stone of the education system (App. A, Table 2; App. B, Tables 14.1, 14.2).

The academic year, at all levels, starts on October 1st and runs through until June 30th, with ten days' break for Christmas and Easter.

#### Pre-School Education.

This is not compulsory and is not universally available. Government provision is limited to some ten schools within Beirut and some fifty in each of the other four areas. The second and final year has a formal syllabus. In 1981 there were 123,530 children enrolled in both state and private schools (see Appendix B, Tables 6.1, 6.2 and 6.3).

#### Primary Education - 5-year Cycle (Age 6-10).

Primary education is not compulsory in law, the compulsion being on the part of the government to guarantee its provision.

In 1981 there were 405,402 children enrolled in 1,168 primary schools throughout the country (Appendix B, Tables 6.1, 6.2, 6.3). Of these, 55 percent were boys. Some 30 percent of these were of more than primary school age and it has been calculated that, at that time, 78 percent of the primary age group was in school. Sixty-five percent of all entrants graduated from the primary section. Only 4 percent of boys and 12 percent of girls fail to receive less than two years' schooling. Primary education was divided along the following lines: 37 percent government schools; 31 percent grant-aided private schools; and 32 percent independent private schools <sup>33</sup> (App. B., Tables 4.1 - 4.4).

Primary education has two compulsory languages: the first is Arabic, the main second language in French. English is also taught in many schools. In 1971 in the public sector 90 out of 1,131 schools and in the private sector 477 out of 1,142 schools taught English as a second language. These schools are geographically concentrated in Beirut and its surrounding districts. The curriculums and syllabuses for all schools are laid down by the Ministry of Education. The



Ministry also provides advice on the use of textbooks and recommends the growing number of texts being produced by the CERD. Their use is not, however, mandatory (App. B, Tables 3.1, 3.2, 5.2).

Government expenditure on primary education amounted to more than half the annual budget down to 1967 and doubled during the decade 1961-71. Much of the additional cost represented the added amount needed to carry education to the more isolated villages - a function carried out exclusively by the public sector. In Beirut only 20 percent of primary schools are in the public sector. In the out-lying provinces 56 percent are in the public sector.

#### Primary Examinations.

The formal terminal examination, the Certificat d'Études Primaires, was abolished in 1970 when about 85 percent of the 55,000 students preparing it were permitted to enter secondary education. The effect of abolishing this examination is not yet recorded in statistical form but it is believed that the proportion of students eliminated at this level has remained substantially unchanged by this reform (App. B, Table 20.1).

#### Lower Secondary Education - 4-year Cycle (Age 11-14).

Lower secondary education is the least well-defined of the four main cycles. In law it does not exist, and it is disseminated both from Primary and Lower Secondary schools (écoles complémentaires) which accounted for 28 percent of the pupils, and from Secondary schools, which accommodated 12 percent of the pupils (App. B, Tables 6.1-6.3).

In 1981 there were 176,766 children enrolled in 976 lower secondary schools (Appendix B, Table 5.1) representing 50 percent of the age group (this figure included an estimated 15 percent of students who were over age); 58 percent were boys. The government's share of school provision at this level was 52.7 percent <sup>34</sup> (App. B, Tables 7.1-7.3).

#### Lower Secondary Examinations.

The terminal examination, the Brevet d'Études Élémentaires, is taken at the end of the four-year cycle, and controls entry into the



upper secondary cycle. In the twelve years 1958 to 1970, the number of students sitting this examination quadrupled from 4,500 p.a. to over 18,000. At the same time the pass rate, although varying from year to year, had risen from approximately 50 percent of entrants to approximately 70 percent of entrants by 1970. The Brevet Examination, despite the growing numbers and proportions of successful candidates, remains the commonest cut-off point within the formal education system (App. B, Table 20.2).

#### Upper Secondary Education - 3-year Cycle.

There were approximately 77,678 students undergoing higher secondary education in 1981 in three branches: general, leading to the Baccalauréat; primary teacher training; and technical. Taking all three together, approximately one third of the age group (including the over-aged) were engaged in full-time education at this level. Sixty-nine percent were boys. General education accounted for approximately 2.3 of this number, of whom one-third were in 540 government schools and two-thirds in 481 schools in the private sector (App. B, Tables 3.3, 5.1).

#### Baccalauréat Examinations I and II.

The Baccalauréat Examinations are, as in France, general examinations in seven or eight separate subjects, but students are grouped into two specialisations (Science and Literature) at the first Baccalauréat, and into four specialisations for the second Baccalauréat (Literature, Philosophy, Natural Sciences and Mathematics). Each specialisation covers a common core of subjects but the relevant subjects are given a high weighting in the overall results (App. B, T 14.1, 14.2).

1. In 1969-70 there were some 14,000 candidates at the first Baccalaureat level of whom 40 percent were in Science and 60 percent were in Literature. One-third of the candidates were successful.
2. At the level of the second Baccalauréat there were some 6,700 candidates of whom two-thirds were successful.

The increase in the number of graduates at both levels of the Baccalauréat has been even sharper than at the Brevet level. Success at this level bestows on the student the right to enter University.

#### Higher Education.

Higher education in Lebanon means university education. There are four universities and seven degree colleges, all situated in Beirut, which is a regional centre for higher education. Fifty-five percent of the students enrolled are nationals of other countries. Only the Lebanese University comes under Government control, receiving an annual grant of £4.5m (1974).

In 1981 there were approximately 79,073 Lebanese students enrolled on degree courses, as follows: 42.91 percent at the Lebanese University, 37 percent at the Arab University (including non-Lebanese students), 7.18 percent at the University of Saint Joseph, 5.83 percent at the American University. The rest is distributed among other institutions or universities.<sup>35</sup> The main institutions are described briefly in the paragraphs below (App. B, T 10).

#### a. The Lebanese University.

The Lebanese University is a recent foundation of 1953. The arguments behind establishing the University were the following:

- i. That Lebanon, due to its long history of educational development and to the role of intellectual leadership it has been assuming in the Middle East, and in order to be able to continue that role, should have a national University.
- ii. That Lebanon, to coincide with its newly attained independence should have founded an institution of intellectual achievements and national loyalties that would prepare teachers and leaders who would help unify and weld the population into a more coherent unit and achieve a greater degree of national solidarity among its diverse citizens.

- iii. Fees of higher education were very high and a burden which could not be carried by many promising students. A free public university would, therefore, provide a good opportunity for such gifted students.
- iv. To provide adequately prepared teachers for the secondary schools, both public and private.

The Lebanese University accepts students with Second Baccalauréat qualifications. It offers a four or five year 'Licence' obtainable in nine faculties: 1) Law, Political Sciences and Administration; 2) Arts; 3) Sciences; 4) Social Sciences; 5) Pedagogy; 6) Fine Arts; 7) Business Administration; 8) Advertising and Media; and 9) Agriculture. Teaching is mainly in Arabic.

This University is growing fast. It now has five colleges, with an enrolment of about 42,91 percent, including students coming from several Arab countries. The President of the University and its administration are directly under the Minister of Education. It has a high level of financial and administrative autonomy.

The University operates on a Government Charter and receives more than 75 percent of its budget from the Government. Eighty-five percent of the students are Lebanese nationals. The University is housed by Faculty throughout the city, only the Science Faculty being purpose-built on a site which may eventually house all Faculties. Student fees are nominal <sup>36</sup> (App. B, Tables 10.2-10.5).

b. The Beirut Arab University.

This University was founded in 1960 and operates on a Charter from the University of Alexandria, with which it co-operates closely. It offers a four-year Degree through five Faculties: Arts, Sciences, Law, Commerce and Engineering, and Architecture only. Three-quarters of the students enrolled are external students and 68 percent of those on campus are from outside Lebanon. The University is self-financing but fees are low (£75 - £100 per annum). Arabic is the

medium of instruction in all but the Departments of English and Architecture, where courses are in English.<sup>37</sup> (App. B, Table 16.1).

c. The American University of Beirut (A. U. B.).

The American University is a private, non-sectarian institution of higher learning, founded in the 19th century by American Protestant missionaries, which has served the entire Middle Eastern area since the early 20th century as a 'Centre of Excellence'. It is affiliated to the State University of New York and is administered by a private, autonomous Board of Trustees. The University presents a programme in international education which is unique among the universities of the world. The students numbered 4,750 in the first semester of 1979-1980. Eighty-five percent of the students came from the Arab countries of the Middle East and North Africa; 60 percent of the faculty were from the Middle East; 20 percent from the United States and Canada, and 20 percent from other countries.

The University has five faculties: Arts and Sciences; Medicine; Health Sciences, which includes the divisions of nursing, public health and allied health sciences; Engineering and Architecture; and Agriculture and Food Sciences. The institution is co-educational and women are admitted to all faculties. The language of instruction is English.<sup>38</sup>

Entry is by selection on the basis of Baccalauréat results reinforced by an English language test. A four-year Bachelor's Degree is the usual first degree course based on a credit system. Post-graduate Masters Degrees are offered in fifty-five subjects but facilities for PhD. level study are available in only six disciplines. Fees at the American University, approximately US Dollars 1,200 per annum, are high. Out of 489 full-time teachers, 239 are non-Lebanese nationals (26 are British nationals) (App. B, Tables 18.1, 18.2).

d. The University of Saint Joseph.

This University is also a 19th century foundation. It operates without a legal Charter and is not affiliated to any university. Teaching is by French-qualified staff and French is also the medium of instruction in all of its faculties and institutes. The University offers the Degrees of Licence (BA), Master (MA) and Doctorate in Philosophy, Sociology, Anthropology, Psychology, Educational Sciences, History, Geography, French and Arabic.

Entry is open to holders of the Lebanese Baccalauréat II who are French speaking and who can afford the relatively high fees. Eighty-nine percent of its students are Lebanese nationals; 15 percent are postgraduate students <sup>39</sup> (App. B, Tables 19.1-19.7).

e. The University of Saint Esprit (Kaslik).

This University was founded in 1949 by the Maronite Christian Order. The Faculty of Philosophy and Human Sciences comprises four Departments - Philosophy, Social Sciences, Psychology and Education. It also has a Faculty of Theology, including a section on Liturgy since 1969, and the Centre d'Études Supérieures, affiliated to the University of Lyon, which offers a four-tier science course to 500 students and produces up to 100 graduates annually. In 1970 a Music Section was founded, followed by a Language Section (in 1971), a History Section (in 1973, and a Faculty of Arts (in 1974).

The Degrees offered are: Diploma in general university studies; Licence of Teaching; Master of Arts; Diploma in higher university studies; Doctorate (3rd Cycle); Doctorate (PhD). Entry is open to holders of the Lebanese Baccalauréat II <sup>40</sup> (App. B, Table 12.1).

f. The Beirut University College.

The Beirut University College is dedicated primarily to the educational welfare and progress of the Middle East. It is chartered by the Board of Regents of the University of the State of New York for the granting of the Associateship in Arts (AA), Associateship in Applied Science (AAS) Degrees, and the Normal Diploma covering two-year study programmes. The Bachelor

of Arts (BA) and Bachelor of Sciences (BS) Degrees cover four years of study. Requirements for admission to the BA/BS freshman class are as follows:

1. Non-Lebanese applicants holding an official government secondary certificate and Lebanese applicants holding the Baccalauréat I, are accepted for the first year arts programme provided they pass the English entrance examination given at the American University of Beirut, with a score of 500 or above; these requirements also apply to the candidates of the AA/AAS programmes. The candidates of the freshman science programme must pass the American University entrance examinations in mathematics and science. Holders of science certificates are eligible for admission to either the first year Arts or first year Science programme.
2. The General Certificate of Education (G.C.E.); non-Lebanese holders must have at least five subjects, two of which must be at the advanced level.
3. American High School Diploma and standard college tests (non-Lebanese). A minimum of sixteen units and a satisfactory transcript of record from an American High School, obtaining satisfactory scores in either the College Entrance Examination Board tests (C.E.E.B.) or the American College Testing Programme (A.C.T.).

Requirements for admission to the BA/BS second year class are: Lebanese Baccalauréat Part II for sophomore Arts Programme. They will be eligible to enter the second year science programme if they pass the second year (AUB) entrance examinations in mathematics and a science. If these examinations are not passed, they should be taken as prerequisites for starting the second year science programme. Non-Lebanese students must pass the sophomore full entrance examination.

The Beirut University College (BUC) founded a branch called 'Zouk-Mosbeh at Kesrouan', on January 23, 1980. It offers a two-year Liberal Arts programme, leading to an Associate in Arts (A.A.) Degree, and is designed for students who wish to continue for B.A. or B.S. Degrees. The subjects of study are Advertising Design, Business Management, Communication Media, Drama, Journalism, Radio - T.V. Communication, Media, Advertising, Computer Science, General Science, Interior Design, Liberal Arts and Science, Library Science, Secretarial Studies and Teacher Education. The programme provides a basic distribution of subject matter at the freshman and sophomore levels which will give the necessary cultural and educational background for further study. It also gives students the opportunity to explore their interests and abilities before selecting a major course of study.

Beirut University College also offers, in the Natural Science Division, a Dual Degree programme with the Georgia Institute of Technology (GIT). Students under the Dual Degree programme attend BUC for a period of two to three years prior to their transfer to Georgia for a further two years of study in their chosen field of specialisation. Upon successful completion of the programme the student will receive two degrees simultaneously, a Bachelor of Science Degree from BUC and a Bachelor of Engineering Degree from Georgia Institute of Technology.

Degrees from the Georgia Institute of Technology available under the BUC - GIT Agreement include the following: Bachelor of Aerospace Engineering, Ceramic Engineering, Chemical Engineering, Civil Engineering, Industrial Engineering, Electrical Engineering, Mechanical Engineering, Textile Engineering, and Engineering Science.

The Degree of Master of Science is available to students pursuing the Dual Degree programme. It can be obtained in a period of two years after the Bachelor of Engineering, depending on the major subject to be studied at Georgia (App. B, Tables 17.1, 17.2).



To join the 'Order of Engineers and Architects' in Lebanon, all graduates of universities in the United States are required to have an M. S. in Engineering or the equivalent of five academic years after the Baccalauréat Part II. Beirut University College is predominantly a women's college offering American-style courses to Bachelor level for up to 700 students, and affiliated to New York State University.<sup>41</sup>

g. Académie Libanaise de Beaux-Arts (ALBA).

The courses given by ALBA are: Architecture, Decoration (interior), Painting, Plastic Arts, Music, Photography.

The condition of entry is the Baccalauréat II, and the course of study consists of one preparatory year, four years of study and three to four months of project work. The medium of instruction is French.

h. The Armenian Hagazian College.

This college offers Bachelor Degrees and has some 800 students studying through the medium of English (App. B, Tables 15.1, 15.2).

i. Collège des Antonins.

This college is affiliated to Louvain University in Belgium and it offers Degrees in General Medicine, Dentistry, Architecture and Languages. The instruction is in French.

j. Faculté de Droit de la Sagasse (Faculty of Law).

Instruction is in French only (App. B, Table 13.1).

k. Soeur de Nazareth.

This college offers a Bachelor of Arts. The instruction is in French. Despite the wide range of courses available at the undergraduate and post-graduate levels, substantial numbers of Lebanese students prefer to study overseas.



### Non-Formal Literacy.

The Ministry of Education does not provide a programme for adult education or for the extension of literacy. The Ministry of Labour runs a national vocational training centre offering five-month orientation courses to unemployed mechanics, welders and electricians. It claims a 100 percent employment rate for its graduates, of whom there were 1,200 in the first ten years of its existence.

In the private sector, the American University provides a variety of programmes and services specifically geared to the needs of education systems in the region. In conjunction with the Office of Extension Programmes, the Department of Education offers special (non-degree) workshops and institutes for the training of teachers and administrators, and colloquia on various topics relevant to higher education. Research, development, and consultant services are also offered by the Department in various fields of education.

The following programmes are usually offered every summer:

1. Colloquium on University Education. This two-week programme designed for high-ranking university administrators, focuses on major issues confronting universities in the Middle East in collaboration with the Department of Education.
2. School Administrators' Workshop. This four-week workshop is designed for secondary school supervisors, inspectors, and personnel in ministries of education. Each summer the workshop deals with a major theme in education administration in collaboration with the Department of Education.
3. Teachers Institutes. These institutes are held each summer for elementary and/or secondary school teachers from various countries in the Middle East. Emphasis is on developing new skills in the teaching of specific subjects. Each institute runs for approximately six weeks in collaboration with the Department of Education.

4. Library Institute. The purpose of this Institute is to provide library staff with knowledge and skills pertaining to technical and administrative aspects of library work. The Institute is held for a period of four weeks; lectures and discussions are conducted in Arabic in collaboration with the senior staff of the University Libraries.
5. Special Programmes on Request. Special programmes may be arranged for training groups of public and private sector employees in various fields, on the AUB campus as well as outside Lebanon.
6. English Language Proficiency. A series of courses in English for adults, taught by trained teachers of English as a second language.
7. Evening Courses. A variety of evening courses of general interest is offered every semester for the benefit of the community. Instructors are members of the AUB faculty or persons with special skills from outside the University. Courses are offered mainly in the following areas: Arabic for foreigners, Art, Business Studies, Computer Science, English, French, History and Archaeology, Mass Communication, Oil.
8. Trainees. Sponsored individuals or small groups may be accepted for limited and specified periods of specialised and supervised training. Such trainees are not candidates for a university degree or a certificate, although some may be university graduates. Trainees are sent by a sponsoring agency to develop their competencies, knowledge and skills in a particular field. Training periods may be of varying lengths of time, depending upon the objectives of the programme.

Some companies run their own industrial training schemes, the best of which reach the highest standards of achievement. There are a large number of schools teaching commercial skills and foreign languages. The YWCA organises an active programme of vocational courses (including courses in automechanics and librarianship). In the field of social work the Ministry of Social Affairs, in collaboration with the UNDP, has recently established a number of clinics offering courses in mother craft and child care and nutrition.

### Vocational Education.

In Lebanon there is no technical or vocational education within general schools at any level. A separate Directorate of Technical Education runs separate technical and vocational schools. Agricultural colleges are run by the Ministry of Agriculture. The proportion of technical and vocational education provision within the private sector is high. At the lower secondary level 22 percent of all provision is in the public sector and at the upper level the proportion is just over 10 percent. Facts and figures on technical and vocational education are few and far between although it is generally agreed that technical education expanded fast between 1969 and 1972.

Vocational education is used to describe students at the lower secondary level who enter a 3-year cycle leading to the Professional Brevet examination. Technical education is used to describe courses at upper secondary level where the technical Baccalauréat is awarded to students completing a 4-year cycle.

The Directorate of Technical Education runs eighteen regional schools offering sixteen vocational subjects. In 1981 the teaching staff amounted to some 1,277 full-time technical teachers. There were 6,970 students and the graduates amounted to 1,086. They specialised as follows (Appendix A.3).

|     |                           |
|-----|---------------------------|
| 778 | in elementary education   |
| 139 | in art education          |
| 111 | in physical education     |
| 58  | in intermediate education |

In the private sector in 1981, the number of teachers were 1,915 and the number of students were 24,233 in 139 schools (App. A, 9.1, 9.2).

#### Evaluation of Existing Provisions.

Despite the obvious divisions and disparities between public and private education, between educational programmes and economic needs as determined by manpower forecasts, between the mother tongue and the principal language of instruction; despite its formal teaching methodology and paternalistic pattern of authority; despite high failure rates in official examinations, educational provision in Lebanon has given sufficient proof of achievement to merit respectful treatment. Further proof of its efficacy may be found in the high incidence of functional languages and the phenomenal growth of the Lebanese service industries in the 1960s which was launched from an educational base far narrower and more formal than the 'system' of the 1970s. While it is true that the progress of industrialisation in Lebanon has been limited – in 1972, 80 percent of industrial companies employed fewer than fifty people – there is no evidence to suggest that, down to the 1970s at least, education has been a constraint on industrial development. It is only in the past twelve years that trained technicians have begun to command salaries approaching those of art graduates.

One is therefore faced with the enigma of a system whose parts function with unequal efficiency, whose educational facilities and teaching equipment equate with some of the developing countries and yet whose output is comparable to that of societies at a more advanced level of industrialisation.

Three reasons may be advanced in partial explanation. In the first place it is probably true to say that throughout the period of expanding educational provision the intellectual and cognitive standards demanded of the high school graduate have not slipped. The much criticised Baccalauréat system has successfully guarded intellectual standards and assured at the same time a sufficient pool of high-level

manpower. Graduates of Lebanese secondary schools can compete with all comers on the campuses of Europe and North America on an equal footing.

A second series of explanations for the non-failure of an archaic system lie outside the system itself. The openness of society which enables it to employ not only new technologies, but also foreign labour at all levels of expertise is one aspect. The capacity of Lebanese emigrants to study and work outside their own country makes planning less essential; 20 percent of registered Lebanese engineers work abroad. The figure fluctuates in step with market trends but overproduction does not lead to unemployment.

Finally, one must accredit the system's successes, at least in part, to the high individual motivation of its students. The stimulus to seek knowledge appears to come from within the individual and not from the teaching programmes. Thus business skill, on which the country's new prosperity has been built, is not particularly fostered by the schools. A negative confirmation of this may be found in the comprehensive failure of technical education to impose its alien thought patterns upon society so far.

The educational system could not be described as efficient. The standard of school buildings is extremely low and is one subject of public outcry. Much has been done by the Government to equalise the provision of school places, but this effort has not been translated into an equal distribution of opportunity throughout the country. In 1970, 12 percent of the adult male population of Beirut were university graduates. In the North Eastern Province the proportion was 1.5 percent yet primary school enrolment ratios were at that time remarkably equal (Beirut 83 percent, Rural Zones 85 percent).

At the primary level it required twelve school years to complete a course of primary education. Although notably lower than in many

developing countries one suspects that this figure is created by 'push out' rather than drop out rates. The phenomenon of the over-aged child in primary school is largely a function of repeating years. Statistics are scarce on this subject, but in 1969, 15 percent of government primary school children were repeating the same year; 1 percent were repeating for a second or third time. Nevertheless 65 percent of the age group finished primary schooling. Education in Lebanon has a relatively broad base.

At the secondary level the size of the educational pyramid tapers noticeably; this is, in part, as a result of government examination policy – the three official examinations each have failure rates of around 30–50 percent, although the rate of failure has been considerably reduced since the mid-1960s at each level. The most wasteful aspect of these failure rates is that they definitely bar unsuccessful candidates from higher and further education within Lebanon.

At the higher education level wastage rates vary from institution to institution. Many of the students at the Lebanese and Arab universities are part-time and the practice of preparing two degrees simultaneously is common. Frequently students enter courses without either following them or sitting examinations – in 1970 some 28 percent of the students registered for courses of higher study were absentees. Thus in 1970 only, 1,857 Lebanese students out of a total enrolment of 20,000 graduated from all the universities combined. This total nevertheless represented a 250 percent expansion over the previous five years. Of these, 34 percent were in the humanities, 36 percent in the useful arts, 15 percent in science, 9 percent in engineering and architecture and 6 percent in medical and paramedical subjects.

At this level, however, the most conspicuous inefficiencies which run throughout the educational system are magnified. It is not so much the small proportion of students graduating annually that makes the system inefficient, as the need for a total population one third

the size of London to sustain four universities. Outside the Lebanese University the average size of each department is too small to justify its status. Within the Lebanese University the staff:student ratio of 1:27 is less favourable than at the primary level.

There is, moreover, little coordination between the management of the main universities. Each has a Department of Engineering, yet none can offer practically oriented technician training. Teachers enjoy a favourable status in society. Forty-nine percent are women but the proportion of women in senior posts and in the secondary schools is much smaller. The average salary of a qualified primary teacher is around £Leb. 400 per month and of a graduate secondary teacher £Leb. 700 per month. At this level, moreover, a full-time post is twenty hours per week. Even among senior staff a second part-time or even full-time job is not unusual. There is no separate salary scale for lower secondary teachers.

The planning of curricula is the task of the Ministry of Education which performs this function with the assistance of outside expertise often drawn from the university world. Since 1972 the means of following curricula and of implementing curriculum reform has been the responsibility of the Centre for Educational Research and Development. This young organisation is staffed by subject specialists who are currently engaged in rewriting textbooks, promoting the use of audio-visual aids as well as educational radio and television considered particularly useful in a multi-lingual system.

Between 1950 and 1970 curriculum development was a largely neglected aspect of the educational system. The new curriculums as they were introduced – on an experimental basis throughout the system – met with opposition from a tradition-oriented teaching profession.

Within the school system there is little scope for specialisation right up to Baccalauréat level. At the university level, humanities, although still the best provided for and the most popular subjects, are losing ground to the useful arts. Medicine is still the most



prestigious of all subjects of study followed by civil engineering. The rivalry between the various competing university faculties is intense and is reflected in job opportunities. Neither of the foundations of the 1950s is yet able to compete with the long-established universities. The French St. Joseph's holds a virtual monopoly of job opportunities in the legal profession and higher civil services. The American University is most conspicuous in medicine and business studies. Gradually the prestige of English-medium institutions is increasing and that of the French-medium universities and colleges is declining. Change in this area is unlikely to be dramatic. The same holds true, unfortunately, for the current strong preference for private education.

#### The Internal Efficiency of the System.

##### a. Distribution of facilities and availability of amenities.

At all levels the most glaring shortage is of purpose-built accommodation. In the past, education has been starved of capital investment and running costs are consequently high, thus reducing scope for expenditure on equipment, laboratory facilities, etc., which are painfully lacking, particularly in the primary and lower secondary schools.

Facilities at the primary level are now well distributed. The worst inequalities are at the lower secondary level and secondary levels where the proportion of city dwellers entering each stage is markedly higher, as is the drop-out rate among girls.

##### b. Increase in demand.

Perhaps because the demand for education has always been relatively high, Lebanon has coped well with the expansion of primary education in particular. The initial wave of educational demand has now worked its way through to the universities, which are well equipped to satisfy it (50 percent spare capacity in the form of foreign students places). Job opportunities for all have existed throughout the 1960s and 1970s with the exception of the slump years 1966-68.



c. Financial resources.

The problems are for the most part of redistribution. The wealth of Lebanon remains largely untapped by the government. The public sector will, however, be called upon to provide a rising proportion of new schooling as the private sector is believed to have reached the limits of its expansion.

d. High drop-out rates.

Wastage rates within the school system are uniformly high. They vary from sector to sector but research findings confirm that the public's faith in private education is well founded. A recent survey conducted in 1973 found that the school leaving rate was uniformly 5 percent per year. Wastage through repeating is more serious. Only 35 percent of children pass through primary schools without repeating a year, and by the upper secondary cycle only 15 percent of students graduate at the appropriate age. The average age of pupils completing primary schooling is 13-14, i.e. two years after the planned age of completion.

e. Shortage of teachers.

This is most acute at the lower secondary level. The production of primary teachers would suffice for the primary level alone. The Teachers Training Centre will hopefully be a great help in the short term.

f. Examinations, Baccalauréat Parts I and II.

The worst aspect of the present examination system is not the failure rate but the effect of failure on students, who are outlawed from the educational system.

g. Other problems.

These are the weakness of the government schools vis-à-vis the private sector; the high cost of multilingual education which places a premium on communication skills and requires a dual system and dual teaching force; the impossibility of accurate and comprehensive

education planning for Lebanon's dynamic but diversified system.

#### External Relevance.

The problem of how to match the output of an educational system to a country's social and economic requirements is one that worries educational planners in Lebanon as much as elsewhere. For the Lebanese planner the problems are overwhelming. It is one thing to diagnose, quite another for a government, hostile to high public expenditure, to impose on a divided society prescriptions for reforming a system which lies predominantly in the private sector.

The Lebanese economy is already a predominantly urban one. Society by the year 2000 will be a 70-75 percent urban one. The contribution of industrial production to GDP is likely to grow, but unlikely to displace the overwhelming service industry orientation of the economy. What skills are required to develop this kind of economy? The service industry directly generates few jobs other than those of managers and clerks. The Lebanese educational system provides these. It also provides through hotel schools the necessary technical training to support the hotel industry. Up to the present, the free labour market plus the overseas training and the level of Lebanese education has serviced this sector of the economy well.

There exists, however, real contrasts between the responsiveness of university education to the needs of the economy and the inflexibility of the school system. The universities between them satisfy an impressive number of Lebanese priorities. At this level business studies flourish, agricultural, engineering and medical studies are well taught and correspond to national requirements.

But the 75-80 percent of the school population which is rejected from the educational system prior to or for following failure of examinations cannot be overlooked. They enter the employment market perhaps bilingual and probably literate but generally lacking any practical orientation. The quality of Lebanon's small graduate output is purchased by the sacrifice of the unacademic schoolchild.

While it is true that this elitist system is a reflection of the social and economic structure of the country, it is an aspect of it which is more tolerated than perhaps any other. The academic stepladder at least gives the impression of offering an acceptable chance of self-improvement which is open to all individuals. Career orientation within the schools is closely controlled by knowledge of wage/salary levels in each profession. It is unlikely that vocational or technical education will flourish until the economy adjusts wage levels to reflect its needs. When this happens, technical education will be transformed and output will adjust over a five-seven year period to meet demand. There is, however, every sign that this process may already be under way.

The technical Baccalauréat graduate's starting salary has moved from £Leb. 350 to £Leb. 550 in three years. For the teacher/engineer starting salaries have risen from £Leb. 550 to £Leb. 700 in the same period.

Formal and academic teaching approaches, and in Lebanon these have been very formal and extremely academic, are currently under attack. The Ministry of Education has over the past five years upgraded the laboratory facilities in almost all of the government secondary schools. The Centre for Educational Research and Development's new textbooks and teacher re-education courses, coupled with a massive input of mainly visual-aid materials, is expected to improve the relevance of education. Television was used, for the first time in 1973, to support the teacher re-education programme. Initial reports suggest that its use was effective. A Ministry of Education/Unesco sponsored project for the introduction of integrated and practically oriented science and mathematics programmes for lower secondary schools initiated in 1970 is in danger of foundering for lack of trained teachers, as well as from errors in the initial design of the course. It has aroused much criticism.

Outside the universities, the educational system takes remarkably little account of national development priorities. As the system is not

a national one and as the concept of development is understood as being synonymous with self-betterment this is not surprising.

The very concept of a labour market is somehow inapplicable to Lebanon. This is not simply because there are few large employers or because a high proportion of job opportunities are filled by virtue of family or similar connections, but because there are few of the institutions one would identify with this concept.

The labour market is dominated by its managers. It is therefore perhaps inevitable that the schools and the employers function in total independence of each other. The indications are, moreover, that most employers are satisfied with this situation. There is, for example, no employers' lobby in favour of increased provision of technical or vocational education. The situation appears to have no short-term remedy.

#### Trends and Possibilities.

Over the last decade Lebanon has been one of the very few countries to have increased its prosperity and living standards without direct benefit of oil. During this time its educational institutions have continued to expand numerically, both quantitatively and proportionately; qualitatively standards have been maintained. The efficiency of the system is also rising when measured by such indicators as the proportion of children remaining in schools and the proportion of teachers who have undergone training.

Serious efforts are being made to replace the existing formal methodology and content of the system by materials more relevant to Lebanese society and methods more appropriate to a technological age. In this effort excessive haste and political opposition are likely to prove greater constraints than the cost of reform.

Given this impressive record and assured continuing economic expansion against an unstable political background and a civil war since 1975, it is hard to imagine that the Lebanese educational system will fail to diversify its provision of secondary education and extend it into the realm of further education in time to meet the rising demand

of the industrial sector for employees with technical knowledge and practical skills. But it is perhaps equally hard to predict quite how and when this necessary transformation will begin, as long as there is still no settlement for peace in Lebanon.

#### Educational Strategies at the Planning Level.

The Ministry of Planning does not enjoy the same status as its namesakes in other countries. To some extent both the Ministry and the Centre for Educational Research and Development, which has inherited from the Ministry of Education a major responsibility for shaping future education programmes, are inhibited by a lack of statistical data and knowledge of how the system actually works. In part they are overshadowed by the apparent success of the unplanned economy. Strategy therefore plays a subordinate role in the evolution of the system.

Nevertheless, the thinking of the Centre for Educational Research and Development, in particular, is both clearsighted and constructive. Its projects are carefully investigated and costed and, given time, its Research Department is likely to evolve an overall strategy based on the cost effectiveness of individual parts of the system.

At the national level a programme of administrative reform is being worked out and the education budget is being increased faster than that of any other Ministry.

In education the goals of 100 percent primary education, a fully trained teaching profession, the comprehensive rehousing of educational establishments and reform of the content of education are being tackled from the nursery stage upwards.

### 3. Teacher's Training Colleges.

#### a. Government Colleges.

The first institution, known as 'The Lebanese Teacher's Training College', was established in 1924 by the Ministry of Education during the French Mandate. It was closed in 1928 for financial reasons. In 1933, two institutions were established according to Decree 1825, 'The Houd el Wilaya School' for boys, and 'The New College for Girls'.

Until the Autumn of 1940 they were housed in a small and poorly-equipped rented building with an enrolment of about eighty men and women, while the annual need of Lebanon for teachers was 4,000 at least. In 1940 both institutions were closed. In 1942, the Ministry of Education established two institutions, one for girls in Tabariz Street and one for boys in the Ashrafié District. In 1949, the two institutes were transferred to the Fourn el Sheback District in two adjacent buildings, under the administration of Dr. Fouad Efrém al Bustani.

In order to meet the annual need of Lebanon for well-prepared teachers, the Ministry of National Education, with the cooperation of the International Cooperation Administration of the United States, finished in 1956 the construction of a new teacher's college in Beirut for men and women, known as 'Beirut College' in Bir Hassan District. It is well-equipped with adequate laboratory facilities, teaching aids and furniture. It can accommodate from 500-600 students.

The original term of study of two years after the completion of the upper elementary level 'Brevet Certificate' was raised in 1953 to three years.

In 1960 the Ministry decided to establish teacher's colleges in each of the six administrative districts of Lebanon. These six colleges train graduate teachers for the elementary schools. They are: Sahle and Tripoli in 1960-1961, Saida and Jounieh in 1961-1962, Nabatie and Ashrafie in 1966-1967.

In 1964 two colleges were established for training 'physical education teachers' with a two-year course of study, which was later extended in 1968 to three years. These two colleges produce qualified teachers for elementary, secondary and vocational schools.<sup>37</sup> In 1972 a Teacher's Training College was established to train teachers for the intermediate level. Other colleges for the training of teachers were founded at Aley, Sour, Baalbeck, Jib Jennine, Zgharta, Batroun, Bauchrie, Ras Beirut (App. B, Tables 8.1, 8.2).

In 1973 the President of the Centre for Educational Research and Development, with the agreement of the Ministry of National Education, issued Decree No. 138 stating the conditions for entry to these Institutes. The conditions are as follows:

For Elementary and Physical Education the student must be twenty years of age with a Brevet level (intermediate level - 4th year) and must pass both written and oral examinations. The written examination is two hours: Arabic language; one hour: foreign language (English or French); one hour: maths; and one hour: sciences. The oral examination is an interview concerning general knowledge and personality.

According to Decrees Number 170/1973, the candidate for the intermediate level should have the following prerequisites:

1. Lebanese citizenship for at least ten years.
2. The Baccalauréat Certificate II or the Teaching Diploma at the elementary level.
3. Have passed the written and oral examinations in general education, science and maths.<sup>38</sup>

In 1973-1974 an art programme was given for one year to prepare art and music teachers for elementary schools. The prerequisites for entry were a Brevet Certificate, two years at Teacher's Training College and passing of an entrance examination (App. A, 7 and 8).

In 1974-1975 the Centre for Educational Research and Development started a revised three-year programme to prepare art and music teachers for a Baccalauréat Diploma (App. A, 9). An art section was

opened at Beirut College in Bir Hassan and in two other schools in Sad al Boushriye and in Ras Beirut. The prerequisites were a Brevet Certificate and passing of an entrance examination. In 1977-1978 the arts programme was amended but the prerequisites for entry remained the same (App. A, 10). The graduates were trained to teach in both elementary and intermediate schools. In 1971 there were 3,200 students enrolled with an output of approximately 750 teachers, increasing to 933 teachers in 1973-1974 (App. A, 6).

The teacher:pupil ratio was 1:18. In numerical terms this output was sufficient to create a 92 percent qualified primary school staff by 1980 (App. B, 8.1-8.7).

Tuition is free and a monthly grant is given to each student. Teaching methods in these classes are traditional and the lecture recitation method throughout the programme explains the need for qualified teachers.<sup>36</sup> Whatever discipline is chosen among the elementary, intermediate, art, music or physical education, the student teachers are assessed monthly based on their academic courses and practical courses (workshops). They are weighted 50 percent each. Final examinations are given at the end of every academic year. These are set and evaluated by specialists appointed by the Fine Art Department of the Centre for Educational Research and Development.



Present Art Syllabus 1977-1978.

The Fine Art Programme.

The aim is to prepare qualified teachers who would orient their students to reach educational and artistic goals with great success and self-confidence in order to contribute to the future educational development in Lebanon.

Subjects.

First Year:

Arabic language and Literature  
 French, English Language  
 Geography  
 Introduction of Art Practice and Theory  
 History of Art  
 Sculpture  
 Crafts  
 Photography  
 Music  
 Physical Education  
 Art Activities - Puppeting and Textiles

Second Year:

Arabic Language and Literature  
 Educational Psychology  
 French, English Language  
 Advanced Art Practice and Theory  
 Art Appreciation  
 Ceramics  
 Drama  
 Physical Education  
 Art Activities - Calligraphy, Design, Illustration  
 Interior Decoration and Makette

Third Year:

Arabic Language and Literature  
 Philosophy

Sociology  
 School and Society  
 English or French Language  
 Modern Artistic Trends  
 Teaching Methods  
 Observation and Application  
 Teaching Aids  
 Art Activities – Tutorial, Individual Projects

#### Course Description: Art Education.

##### Introduction of Art Practice and Theory.

This course offers a theoretical and practical study of actual elements: line, colour, light and shade;

- implied elements: movement, rhythm, space, volume, expressive content;
- the principles of art: balance, harmony, contrast, interval, emphasis, dominance, proportion.

There are different projects of application.

##### Advanced Art Practice and Theory.

This course covers the study of two and three dimensions, the chromatic and achromatic effects – geometric designs – projects to apply the elements and principles of art and the use of design, drawing and painting.

##### History of Eastern and Western Art.

This covers social life, literature and the arts from prehistoric times to the twentieth century.

##### Art Appreciation.

This covers the analysis and evaluation of the arts, from pre-historic times until the nineteenth century. Includes architecture, painting, sculpture, ceramics, design, different trends and schools of art, and the use of slides and films.

### Modern Artistic Trends.

This covers the analysis and evaluation of twentieth century art, architecture, painting, sculpture, ceramics and design. A comparative study of Eastern and Western art is included, with an emphasis on local arts.

### Sculpture and Modelling.

Included is work with clay, wood, plaster, wire and lead; relief and free sculpture; moulds and casting.

### Painting.

Individual and group projects, including different techniques used in drawings and paintings.

### Teaching Methods.

This includes the study of children's art development at different age levels and the effects of art on character development; methods of art teaching and audio-visual aids; the study of exceptional children; the ways of using art in other subjects.

### Observation and Application.

This includes visits to elementary schools for observation and application during teaching practice.

### Crafts.

Projects in construction and collage, using paper, string, wire, cardboard, papier mâché, fabrics, wood, plaster, clay, etc.; the use of decorative designs for domestic and practical crafts such as painting on glass, picture frames, lamp shades, straw work, mobiles and embroidery.

### Ceramics.

Included is the use of clay by hand and by electric wheel, firing, glazing and mosaics.

### Visual Aids.

This includes the making of different visual aids, their uses and effects in art teaching and other subjects.

Puppetry.

Including the different ways of making puppets, in foam, plaster, fabric, cardboard; decorating and designing puppet clothes; script writing and constructing a puppet stage; manipulation of puppets: string puppets, glove puppets, and shadow puppets.

Batik.

This includes the characteristics of different fabrics, design, tie-and-dye and Batik.

Caligraphy, Design and Illustration.

The use of Arabic lettering in decorative designs and illustrations using different methods and techniques.

Interior Decoration and Makette.

Including drawing of a floor plan, elevation and makette; the study of colour harmony, rendering and choice of fabrics.

Painting of Still Life.

Studies of still life in colours.

Painting from Life.

This comprises studies from a life model and portraits in colours.

Landscape Painting.

Studies of landscapes in colours.

Composition.

Reproduction of works from great masters with personal colour representation.

Engraving.

Composition in China ink on transparent paper and impression on metallic plate with liquid varnish.

Music Education.Subjects.First Year:

Arabic Language and Literature  
 Geography  
 A Foreign Language  
 Music Theory  
 Dictate Solfeggio  
 Music Culture  
 Piano  
 Instrument of Choice  
 Workshop (Education and Music)  
 Drawing  
 Physical Education  
 Miscellaneous Art Activities

Second Year:

Arabic Language and Literature  
 Educational Psychology  
 A Foreign Language  
 Music Theory  
 Dictate Solfeggio  
 Music Culture  
 Piano  
 Instrument of Choice  
 Drama  
 Physical Education  
 Miscellaneous Art Activities

Third Year:

Arabic Language and Literature  
 Philosophy  
 Civic Education  
 A Foreign Language  
 Dictate Solfeggio

Piano

Instrument of Choice

Music Education and Method of Teaching

Observation and Application

Workshop (Education and Music)

Dancing

Miscellaneous Art Activities

### Course Descriptions.

#### Music Theory.

The course involves analytical study of the clef, keys, scales and their notation, rhythms and the musical expressions used to distinguish various styles and tempi; rhythmic signs and their notation, intervals, their inversions and harmonisation, as well as music forms and ornamentation.

#### Music Culture:

##### Music Appreciation.

A general study of world music and its relationship with other fields of art; concentrating on analytical study of several Arab and Western musical compositions.

##### History of Music.

A study of Western music culture from the beginning until our present day with great emphasis on the style of every music composer, his education and background. It also includes the Arabic singing from the Jahiliya Period until the present day, concentrating on contemporary Arab achievement in music and its comparison with Western music.

#### Reading Music:

##### Solfeggio and Music Dictation (Preliminary).

Exercises, reading beats and sol-fa, dictation, audio and visual analysis of composition in key sol.

### Solfeggio and Music Dictation (Intermediate).

Exercises in F–G and sight reading, dictation and analysis both audio and visual for composition with one and two parts in the two keys of F and G.

### Solfeggio and Music Dictation (Advanced).

Concentration on advanced instant sight reading and audio and visual analyses of pieces of gradual complexity from one to four parts in the keys F, G and C, and also includes two-part dictation.

### Music Application:

#### Piano (1).

Introduction to the piano. Key, notes and to play musical scales till three plus notes and three minus notes. Practice to play simple songs and musical compositions.

#### Piano (2).

Piano exercises. Change from one scale to another using left hand. Practice to play songs and musical compositions from the elementary collection of music pieces.

#### Piano (3).

Piano exercise. Improvisation of simple songs. Practice to play songs and musical compositions from higher elementary collection of music pieces.

#### Piano (4).

Special tutorial for graduates.

### Fundamentals of Playing a String Instrument.

The student chooses one string instrument from the following: violin (Oriental or Western), viola, violoncello, double bass, ild (Arab lute) and Qanoun (psaltery). Acquaintance with the principles of bowing/plucking, and left-hand technique; note production scale over one and two octaves; exercises and simple pieces; clef specific to the instrument.

### Fundamental Principles of Playing a Wind Instrument.

The student chooses one wind instrument from the following: Arab flute, Western flute, oboe, clarinet, bassoon, saxophone, trumpet, trombone, French horn and tuba. The study of lip position, breath control, articulation; playing simple diatonic and chromatic scales, and simple musical pieces suitable for that standard.

### Fundamental Principles of Playing Percussion Instruments.

Playing various rhythms on drum/triangle/tambourine/cymbal/castanet and principles of playing timpani, xylophone, as well as practicing accompaniment within various ensembles.

### Music Education:

#### Music Education and Methods of Teaching.

It includes the philosophical premises which call for introducing music in general public education; the development of methods in music teaching and its relation with education. The schools of music education with emphasis on the teaching methods used in schools.

#### Observation and Practice.

Visits to music classes for observation. Accordingly each student would prepare and teach one or more lessons in State schools.

### Music Workshop:

#### Simple Melody Instrument.

Playing exercises on the Recorder and the Melodica; a practical way to learn the teaching methods of these instruments and to their uses in a group.

#### Simple Accompanying Instrument.

Playing exercises on the guitar and on the harp. A practical way to learn the teaching methods of these instruments.



### Music Education.

This involves doing posters, teaching aids and their application in teaching music subjects. Also making simple musical instruments suitable for children and creating suitable tunes for these instruments. It also involves organising and training groups for the music club.

### Music Activities:

#### The Choir.

It involves training twice a week to perform in national, religious or private performances. Special sessions are given for articulation and voice production with various exercises for ensemble, breath control and lively energetic rendition.

#### Orchestra.

Weekly orchestration exercise to form orchestration work in classical, folkloric and contemporary music to be performed in national, religious or public occasions. The training is twice a week; students can also alternate at leading the orchestra.

#### A Band of Oriental Musical Instruments.

The training is twice a week to form a group to play folkloric and classical Arabic music at national, religious and public special occasions. The training includes students leading the group occasionally.

#### Musicals.

Training for a musical play to be performed at the end of the year. The work is supervised by a group of teachers in music, drama, stage decoration, dancing and clothes designing.

#### Drawing 1.

Art appreciation, History of Art (Medieval to present-day art - Islamic Art (architecture, calligraphy and minor arts)).

#### Drawing 2.

Training in elementary art teaching including the principle of painting and sculpture in general.

Dramatic Art.

History of the theatre from the Middle Ages until our present day; exercises in acting, improvisation, script writing, decoration, organisation of theatre space and clothes designing.

Tutorials.

Individual projects for graduate students. This could be research on a certain subject or practical work.

## b. National and Private Universities.

### 1. American University of Beirut.

The American University of Beirut offers programmes at both the undergraduate level leading to a Teaching Diploma, and at the graduate level leading to the Bachelor and Master of Arts Degrees.

The main purpose of the undergraduate programme is to prepare elementary and secondary school teachers. Students may enroll in the Teaching Diploma programme as part of their Bachelor's Degree programme in the Faculties of Arts and Sciences or after completing the B.A. Degree in a subject matter department.

The course requirement in the graduate programme may be completed in one year by a full-time student whose undergraduate preparation at A.U.B. includes the Teaching Diploma. Other students are likely to require approximately two years to complete the requirements. It is also possible for a student to complete this programme in four or five consecutive summers.

### Undergraduate Courses.

#### The School and the Social Order.

The importance of teaching as a profession in the larger context of social and cultural change. The manner in which teaching can influence the nature and direction of change. Contrasts between advanced and developing countries.

#### Introduction to Education Administration.

Survey of various aspects of school administration with emphasis on organisational structure, functions and responsibilities of school officials, and public control of education.

### Learning and Human Development.

An introduction to instructional theory, the nature of intelligence, child development, learning and behaviour management with an emphasis on the basic implications for classroom teaching.

### Measurement and Evaluation for Classroom Teachers.

An introduction and practice in the construction, use and interpretation of classroom tests.

### Instructional Media and Techniques.

A systematic approach to instruction and the selection and use of media.

### Guidance and Counselling in the Schools.

The study of the role of guidance and counselling in the school and of the manner in which they can facilitate learning and development. Development approaches and procedures for use in the school setting.

### Statistics in Education.

Introductory study of group data, central tendency, variability, the normal curve, standard measures, sampling error, correlation, prediction, confidence intervals, and statistical inference as applied to educational situations.

### Instructional Procedures.

An introduction to the process of instructional communication. Group – instructor interaction, basic organisational and planning techniques, audio-visual operations, and evaluation procedures.

### Senior Tutorial.

### Introduction to Graduate Study.

This course is a prerequisite for graduate study. Its purpose is to present information about the graduate programme in education,

basic academic rules, the system of advising, preparation of term papers, the use of the library. It also aims at preparing the graduate student for dealing with research terms and research publications.

#### Methods Courses.

##### Teaching of Reading in Elementary School.

A study of the practices and procedures utilised in the teaching of reading as applied to English and Arabic. Diagnostic and remedial techniques, curriculum programmes, and the development of supplementary reading materials.

##### The Teaching of Language Arts and Social Studies in Elementary School.

Study of children's language and cognitive development; appropriate curricula and methods for teaching language arts and children's literature. Social studies content used as a means of teaching skills. Demonstration and application are included.

##### The Teaching of Mathematics and Science in Elementary School.

This is intended for elementary school teachers who are not necessarily mathematics or science majors. The logic of mathematics and its relevance to the ability of children to abstract and conceptualise and a review of science content of elementary curricula, together with methods of teaching.

##### Student Teaching Practical: Elementary Education.

A practical designed to provide direct experience in the elementary classroom. Participants will apply learning theories, planning procedures, instructional strategies, and evaluation techniques in actual teaching situations.

### The Teaching of Arabic.

The theory and methods of teaching Arabic as presented in the light of psychological and linguistic principles, with observation, demonstration and classroom practice.

### The Teaching of English as a Foreign Language.

A theoretical background to various approaches in second language teaching. Methods and techniques of teaching the basic language skills, including preparation and evaluation of teaching material. Also practical experience through classroom observation, micro-lessons and practice teaching in schools.

### The Teaching of Social Studies.

Understanding of social science as compared with physical or natural science with emphasis on concepts and issues. Practical part includes analysis of concepts and textual material and preparation of lesson plans, units of teaching, and curricula.

### The Teaching of Mathematics.

The theory and practice in special methods of teaching mathematics. A discussion of the nature of mathematics, the new curricula, and methods of teaching the basic concepts and operations in mathematics with practical application.

### The Teaching of Sciences.

The applications of the nature of science, learning theories, and research findings to science instruction. A critical study of various science teaching techniques; review of curriculum projects and science syllabi. Survey and practice in the utilisation of classroom and laboratory instructional materials.

### Graduate Courses.

#### Seminar in the History of Philosophy of Education.

A study of the development of educational thought and practice

through primary sources; systems of educational theory from the age of Pericles to Post-World War II with special emphasis on contemporary educational practice.

#### Seminar in the History and Philosophy of Arab Education.

A study of the development of Arab educational thought and practice through primary sources. Selected problems and representative thinkers from various periods are examined, beginning with Islam and ending in the early 20th century.

#### Determinants of Educational Policy.

This course focuses on the process of establishing educational aims and policies. Such forces as social values, religious beliefs, economic and manpower needs, etc. are explored and examples of practices in various countries are examined.

#### Foundations of Science Education.

A study of the nature of science and its philosophical and sociological foundations with emphasis on educational implications. Psychological bases of concept learning in science and the contributions of research to science education.

#### Recent Developments in Science Education.

A study of recent developments in science curricula, methods of teaching, utilisation of facilities, evaluation, and teacher education and supervision. Includes tests in actual school situations of some of these innovations.

#### Seminar in Problems and Innovations in Elementary Education.

A review and analysis of contemporary problems, innovations and trends in elementary education. The study of organisational structures, teaching competencies, classroom logistics, student discipline, instructional improvement strategies, curriculum innovations and architectural design.

### Foundations of Mathematics Education,

The study of the nature of mathematics and its philosophical, historical and sociological foundations, with emphasis on educational implications. Also of the psychological bases of the concept of learning in mathematics and the contributions of research to mathematics teaching.

### Recent Developments in Mathematics Education,

A study of recent developments in mathematics curricula, methods of teaching, utilisation of instructional media, evaluation techniques, and teacher education and supervision. Included are tests in actual school situations of some of these innovations.

### Seminar in Supervision of Instruction,

The role of the supervisor as he works with teachers to improve instruction. An examination of theoretical and practical aspects with special attention given to research in the field.

### Seminar in Educational Administration,

An advanced theoretical study focusing on concepts of leadership, decision making, group dynamics, and organisational behaviour and change, with particular emphasis on research in the field.

### Comparative Education,

A systematic examination of a number of leading Western educational systems that have had influence on the present systems. The course concerns itself with historical, social, political and economic forces influencing and underlying these systems.

### Psychology of Education (Advanced),

A comprehensive analysis of instructional theory, measurement skills, cognitive development, learning theory and methods of applying behaviour modification in the classroom.



### Comparative Study of Middle Eastern Education.

A survey of the organisation of Arab educational systems and the study of their major problems in the light of the current social situation.

### Theory and Methods of Testing.

A critical survey of major types of measurement techniques including tests of intelligence, special abilities, achievement, adjustment, interest, and attitudes. Examination of various theoretical approaches to measurement, with an understanding of some basic problems in test construction and use and an awareness of the functions and limitations of existing instruments.

### Test Construction in Education.

Development of testing techniques and skills for appraisal of the cognitive and effective objectives of instruction.

### Seminar in Human Development.

The study of the growth and development of the child and adolescent; problems of learning and adjustment and their implications for teachers, counsellors and school officials.

### General Research Methodology in Education.

This aims at the development of a scientific orientation in the solution of educational problems. It develops students' skills in identifying and developing research dealing with a variety of design problems. Basic elementary statistical concepts are included.

### Recent Developments in the Psychology of Learning Applied to Education Problems.

A survey of social learning, behaviour therapy, the technology of teaching and current research in the field of educational psychology.

### Problems of Teaching Reading and Literature,

The principles and practice of teaching reading, from the beginning stage through literature. Reading and problems of teaching speed and comprehension of English as a foreign language; teaching literature, with some consideration of the cultural content of literature and problems of teaching appreciation.

### Problems of Teaching Writing and Composition.

The principles and practice of teaching writing from the beginning stage of handwriting and the sentence level to the complete composition; consideration of various current grammatical approaches to problems of teaching writing and the relationship of language, logic, rhetoric and culture.

### Theory and Design of Curriculum.

An examination of organisation, scope, and sequence of curricula with special emphasis on various approaches to curriculum development. Topics include: objectives of education; nature and selection of subject matter; nature of issues in curriculum; provision for individualising instruction; integration and coordination of subjects; scheduling the school day; and making provision for curriculum assessment.

### Seminar in Rural Education.

The structure and characteristics of rural societies and the role that education plays in effecting change and development in such societies. The teacher as an agent of change in rural communities. Focus on developing countries, particularly in the Middle East.

### Seminar in TEFL.

Selected topics in linguistics, psychology, or instructional aids and technology and the application to classroom problems of teaching and evaluation.

### Seminar in Education and Social Change.

Different theories of social change, followed by an examination of the school system and the teacher as an agent of social change. Emphasis is placed upon the knowledge, techniques, and skills needed to initiate and plan for desirable change within the opportunities and limitations of the school as a social institution.

### Theories in Guidance and Counselling.

This is a survey of various theories and approaches to the study and practice of guidance and counselling.

### Field Experience in Guidance and Counselling.

Supervised experience in counselling in the school setting. Observing, interviewing and testing as needed for devising educational and vocational objectives to meet pupil needs. Includes contact with pupils, teachers, and parents and attendance at meetings of faculty, counselling staff, and other meetings basic to counselling and school-community relations.

### Seminar in Education Planning for Social and Economic Development.

Theory and practice of educational planning for social and economic development. Techniques of assessing manpower needs and translating these into educational strategies and plans. The working of some planning bodies and their recommended plans are examined to illustrate these techniques.

### Curricula and Methodologies in Elementary Education: Language Arts and Social Studies.

A review of recent curricular and methodological developments in elementary language arts and social studies. Current research, resulting trends and advanced instructional practices applicable to the elementary classroom are presented.

Curricula and Methodologies in Elementary Education:  
Science and Mathematics.

A review of recent curricular methodological developments in elementary science and mathematics. Current research, resulting trends and advanced instructional practices applicable to the elementary classroom are presented.

Special Topics.

The Department of Education often offers courses dealing with special issues and concerns not included in regular courses. The following examples are taken from offerings of this kind during the last few years: Futurism in Education; A Study in Depth of an Educational System; Sex Education for Teachers; an International Education.

M.A. Thesis.

In addition to the undergraduate and graduate programmes, the office of extension programmes at the American University of Beirut sponsors a number of evening programmes consisting of a series of courses leading to a special Certificate. Art is one of these programmes. The courses offered in the art programme are designed to develop professional skills and improve the intellectual capacity of students. The programme currently includes a wide variety of courses and has two majors: Commercial (Graphic) and Fine Arts.

2. The Faculty of Education at the Lebanese University.

Among other specialisms, the University offers teacher training at secondary level. Its courses are of five years duration and all of its students are on government scholarship, pledged to teach for five years after graduation, in government schools. Output is around 200 graduates annually.

### 3. Beirut University College.

The University graduates students with Bachelors Degrees in Education and in the Division of Applied Language:

- a. Teaching Arabic as a Foreign Language (TAFL)
- b. Teaching English as a Foreign Language (TEFL)

The attitudes and skills developed by students are primarily concerned with the improvement of language teaching effectiveness through acquiring the latest methods of teaching foreign languages.

### The Teaching of English or Arabic as a Foreign Language.

#### Requirement for the B.A.

##### Major Requirements.

Introduction to linguistic science  
 Applied phonology  
 Modern English grammar  
 Advanced Arabic grammar and literature  
 The teaching of reading and writing  
 Senior study  
 English or American or Arabic literature  
 Translation and creative writing

##### Teaching Diploma Requirements.

Fundamentals of education  
 Guidance and counselling  
 The teaching of English or Arabic as a foreign language  
 Educational technology  
 Testing measurement  
 Practice teaching of English or Arabic

##### Other Requirements.

Creative dramatics and/or journalism, library science, art education, children's literature

## Course Descriptions.

### Review of English Grammar.

A course designed to help students review and master English grammar in an applied fashion. Includes all the grammatical structures in an applied fashion. Includes all the grammatical structures commonly taught at various levels. Stresses the relationship between English grammatical structures and the communicative functions of the language.

### Introduction of Linguistic Science.

A study of the development of languages in general, with specific reference to the rise and development of standard English. Deals with linguistics as a science and describes the major findings of linguistic science in the last 150 years. Includes a study of the structure and component parts of languages (especially Arabic and English) and aims at acquainting students with the field of modern structural and transformational linguistics for the development of proper attitudes towards language as an aspect of human behaviour.

### Applied Phonology.

Deals with phonetics and phonemics, phonological analysis including segmental (consonant and vowel) as well as suprasegmental (stress, intonation, juncture, pause, and rhythm) features, comparative analysis, and native language interference in second language learning. Includes examples from a wide variety of languages with special emphasis on the sound systems of English and Arabic.

### Modern English Grammar.

Deals with a general review of approaches to the study of grammar with special emphasis on modern structural and generative (transformational) trends. Includes a study of morphology and syntax with special reference to English and Arabic. Develops basis skills in comparative grammatical analysis.

### The Teaching of Reading and Writing.

A course designed to analyse modern trends and issues in the teaching of reading and writing skills at various school levels. Includes practical work to acquaint students with the processes of reading and writing and to improve their own competencies in these skills.

### Senior Study.

### The Teaching of Arabic as a Foreign Language.

### The Teaching of English as a Foreign Language.

A study of the problems and methods of teaching English as a foreign language based on the findings of modern structural and transformational linguistics and developed in the light of the notional-functional-communicative approach to foreign language teaching. It deals with all aspects of English teaching (pronunciation, vocabulary, grammar, reading, writing, testing, literature, and contextual and cultural orientation) for purposes of developing the students' communicative competence.

### Practice Teaching: Arabic.

Thirty hours of practice in Arabic language teaching preceded by ten hours of observation in the classes to be taught. Includes one seminar per week and/or consultation period with supervisor.

### Practice Teaching: English.

Thirty hours of practice in English language teaching preceded by ten hours of observation in the classes to be taught. Includes one seminar per week and/or consultation period with supervisor.

### Professional Specialisation Programmes.

### AAS in Teacher Education.

Bachelor's Degree programmes are offered in the following areas:

- Early Childhood Education
- Elementary Education
- Social Work



- Teaching Diploma
- Education

In addition to these professional emphases, the Division offers a wide variety of interdisciplinary specialisms suitable to the choice of the individual student.

The Degree of Associate in Applied Science is offered after the satisfactory completion of a two-year programme in the Community College. The programme is open to high school graduates who have been admitted to the Community College and who plan to qualify as elementary school teachers.

The Teacher Education Programme in the Community College includes four-semester courses in Education. These courses cover both the theoretical and practical aspects of modern education. The other courses include the Community College general requirements, a number of subject-matter courses concentrated in one area, and a choice of one subject.

Proficiency in English (a minimum score of 500 in the AUB English Entrance Examination) is required of all students enrolling in the Teacher Education Programme. Many schools in the Arab world require this minimal training as a qualification for employment.

#### Teacher Education Programme.

This programme is designed to provide prospective teachers and teachers in service with basic academic knowledge and skills required to perform their occupational duties on the elementary school level.

#### Curriculum - First Year.

|                                  |                           |
|----------------------------------|---------------------------|
| Arabic Essay Reading and Writing | Fundamentals of Education |
| First Year English               | Area Choice of Subject    |
| Science (any course)             | Free Choice of Subject    |
| Introduction to Psychology       | Basic Health              |
| Physical Education               |                           |



Curriculum – Second Year,

|                               |                        |
|-------------------------------|------------------------|
| Cultural Studies I and II     | Teaching               |
| Psychology of the Young Child | Area Choice of Subject |
| Psychology of the Adolescent  | One of the following:  |
| Guidance and Counselling      | Creative Dramatics     |
| Educational Technology        | Music Education        |
| Educational Methods           | Art Education          |
| Observation and Practice      |                        |

Human Development,Requirement for a Course in Human Development,

Students specialising in Human Development should take all courses listed as General College Requirements, all courses listed as Human Development Core Requirements, and courses listed under his/her choice of major emphasis: Early Childhood Education, Elementary Education, Social Work, or Developmental Psychology. Candidates for the Teaching Diploma should take the six courses listed separately below.

Human Development Core Requirements,

Fundamentals of Nutrition  
 Psychology of the Young Child  
 Psychology of the Adolescent  
 Major Issues in Socialisation  
 Seminar in Human Development  
 Research Design and Methodology

Major Emphasis,

Early Childhood Education  
 Fundamentals of Education  
 Infancy  
 Contemporary Trends in Early Childhood Education  
 Planning and Administration of Early Childhood Education Programmes  
 Laboratory Experience in Early Childhood Education

Children's Literature  
Cognitive Development

### Senior Study,

Fundamentals of Education  
Educational Technology  
Children's Literature  
Guidance and Counselling  
Educational Methods  
Cognitive Development  
Testing, Measurement and Evaluation  
Practice Teaching - Elementary

One of the following:

Art Education  
Music Education  
Maths Education (can be taken at AUB)

### Teaching Diploma,

The Teaching Diploma is issued with the Degree of Bachelor of Arts or Bachelor of Science when the main subject (or interdisciplinary specialism) is in a teaching field or fields. Students may also earn this diploma after completing the B.A./B.S. programme.

The Teaching Diploma is a recognised qualification for teachers, and more and more elementary and secondary schools, as well as Ministries of Education are requiring it of new teacher applicants.

The following courses are required for the Teaching Diploma:

Fundamentals of Education  
Guidance and Counselling  
Educational Technology  
Testing Measurement and Evaluation  
Practice Teaching (or equivalent)  
Educational Methods (or equivalent)

## Education.

### Course Descriptions.

#### Fundamentals of Education.

Study of the modern principles of education and their application in elementary and secondary schools. Includes examination and discussion of teaching procedures and techniques, as well as consideration of the historical, cultural and societal views of schooling. Designed as a basic course to develop sound attitudes and technical abilities for teacher education.

#### Observation and Practice Teaching.

Thirty hours of observation and ten hours of practice teaching in the class or classes to be taught, with supervisor.

#### Children's Literature.

A study of the diverse elements of ancient and modern children's literature. Topics include poetry, fairy tales, epics, myths and legends, fantasy, fiction and illustrated books. The skill of using literature effectively with children is also developed.

#### Guidance and Counselling.

A study of the principles of guidance and the practices of counselling - both directive and non-directive. Emphasis on the systematic study of the individual, informational programmes, and the organisation of the school to identify and serve the needs of the student.

#### Educational Methods.

A study of contemporary trends in methods and materials and their application in the elementary school. Observation and field work activities in various school systems are an integral part of the course.

### Educational Technology.

The study of interrelated uses of instructional materials and techniques in education at both primary and secondary levels. It is designed to provide prospective teachers with basic facts, skills and experience in modern teaching materials and equipment in order to equip individual teachers to serve themselves and society in the present technological era.

### Testing, Measurement and Evaluation.

A survey and critical examination of the basic principles and techniques of testing and evaluation in the total educational process. A focus on the preparation, use, and analysis of various schools' tests, the influence of such tests on the learning process and the application of test results to improve instruction. It aims at helping future teachers become competent test makers and users.

### Practice Teaching - Elementary.

Thirty hours of practice teaching at the elementary level preceded by ten hours of observation in the class or classes to be taught. It includes one seminar per week and/or consultation periods with a supervisor.

### Practice Teaching - Secondary.

Thirty hours of practice teaching at the secondary level in the area of specialisation preceded by ten hours of observation in the class or classes to be taught. Includes one seminar per week and/or conference periods with a supervisor.

## 4. The University of Saint Joseph.

This University offers Masters Degrees and Doctorates in Science of Education which comprise two sections:

- Scholastic Pedagogy - formation of directors, animators and those responsible for establishing scholastic cycles.
- Remedial Pedagogy.

The University of Saint Joseph has several institutes affiliated to it among which is the Lebanese Institute of Education founded in 1956 for the training of pre-elementary (nursery) and elementary teachers. Entry is open to holders of:

Baccalauréat II (Art or Sciences)

Baccalauréat Technique, BT2

The duration of the study is three years, terminating in the Degrees of Superior Technician in pre-elementary (nursery) and elementary education (authorised by the Ministry of National Education).

The Degrees in Science Education mentioned previously are given by the University of Saint Joseph (App. B, 19.1-19.7).

#### 5. The University of Saint-Esprit (KASLIK).

The Department of Sciences of Education offers a Degree of Bachelor of Art in teaching (Licence d'Enseignement (LE)), as well as Masters and Doctorate Degrees.

#### 6. Soeur de Nazareth.

It offers a Degree of Bachelor of Arts in teaching.

There are several institutes that provide undergraduate courses in pre-elementary teaching (nursery teachers) such as the Cambridge Academy and the International American University. The French Cultural Centre prepares for the Diploma of Baccalauréat Technique Parts I and II.

École des Soeurs Maronite de la St. Famille prepares for the Baccalauréat Technique Part I.

The Lebanese school for nursery children, Franciscaines de Marie, prepares for the Baccalauréat Technique Parts I and II. In 1974-1975 there were 4,827 registered students in the faculties, of whom approximately half were Lebanese nationals; 25 percent of the students were studying at the postgraduate level.

#### 4. Curriculum Development.

The curriculum in Lebanon passed through three important historical periods – one before and two after Independence. These periods will be discussed in detail in the following sections:

##### 1. First Period: 1924–1946.

In 1924 two Decrees were made. The first was Decree No. 2642, concerning the elementary examination, the second Decree No. 2852, concerning the organisation of the curriculum at the elementary level.

In 1928 two more Decrees were made. Decree No. 4435 was an amendment concerning examinations at both elementary and higher elementary levels. Decree No. 4298 was an amendment of the previous elementary level of 1924.

In 1929 Decree No. 4430 established the Lebanese Baccalauréat and the curriculum for the secondary level. In 1933, Decree No. 2465 amended the secondary curriculum.<sup>42</sup>

##### 2. Second Period: 1946–1968.

The Ministry of National Education passed six Decrees concerning the organisation of the courses for the elementary, higher elementary and secondary grades. It also dealt with the conditions of the examination at each of these levels.

The Decrees are as follows:

Decree No. 6998 for the elementary curriculum.

Decree No. 7002 setting conditions of the examinations for the elementary certificate.

Decree No. 6999 for the higher elementary curriculum.

Decree No. 7003 setting conditions of the examinations for the Brevet Certificate.

Decree No. 7001 for the secondary curriculum.

Decree No. 7004 setting conditions of the examination for the Baccalauréat I and II.<sup>43</sup>

### 3. Third Period: 1968-1971.

In 1968,

Decree No. 9100 amended the secondary curriculum.

Decree No. 9101 concerned the organisation of the examination for the Baccalauréat I and II.

Decree No. 9009 set the general educational phases.

In 1970

Decree No. 14528 set the curriculum for the intermediate level.

Decree No. 14529 set the examination for the Intermediate Certificate.

In 1971

Decree No. 2150 set the curriculum for the nursery level.

Decree No. 2151 set the curriculum of 1968 for elementary level.

The Decrees of 1970 and 1971 are still in force today and pending further amendments.<sup>44</sup>

### 1. The First Period: 1924-1946.

It is important to mention briefly the educational system during the French Mandate, because it is the beginning of the organisation of the National Educational system in Lebanon, the effects of which are still valid today.

The French Mandatory authorities introduced educational legislation in an attempt to bring greater uniformity to education and, with it, wider diffusion of the French culture and its prestige. This legislation was proposed and organised by the Director of Public Instruction in Metropolitan France, without the consultation of Lebanese Nationals.<sup>45</sup> For various social, economic and political reasons the French authorities sought to impose on Lebanon, a French educational system without any effort to modify Western educational orientation and approach to suit the needs of the Lebanese people. They also perpetuated with insistence the primacy of teaching the French culture and language, neglecting to take into adequate account the native Arab language, history and civilization. The system, furthermore, continued authoritarian and repetitive methods in teaching, with overcrowded schedules and programming for rigid state examinations, instead of responding with readiness to modern findings in the theories of learning. Consequently, the system of education thus introduced was inevitably centralised, authoritarian and reflected the objectives of another nation.<sup>46</sup>

The French authorities gradually succeeded in having complete control of the education of youth in Lebanon, in making the French philosophy of education prevail and in negating the possibility of the development of a Lebanese cultural entity.<sup>47</sup> "The net effects of these far-reaching measures were quite definite and their influence was strong. They gave an impetus to French studies, programmes, and methods. In order to survive, many of the foreign private schools were obliged to either change their programmes or organise a special section in their schools preparing for the French or Lebanese Government examinations." <sup>48</sup>



### The Educational Ladder.

The educational system extended only to the higher elementary level, the secondary and university level existed only in national and foreign private schools. The state schools were divided into two categories: the schools of the first degree called Regional or City Schools, and the schools of the second degree, called Rural or District Schools.

According to Article 1 of Decree 2852, the aim of the state schools at the elementary level was the physical, moral and intellectual development of all children without distinction of origin or religion.

In Article 5, the Rural and District schools were designed to give children the fundamental notions useful to future labourers and farmers while developing in them the appreciation of manual professions.

These schools accepted only external pupils, and they covered six years, divided into three sections:

- a. Section Enfantine: A duration of three years for children who did not attend a nursery, and two years for children aged six who came from a nursery. This section was for both sexes, and was taught by women teachers.
- b. Cours Élémentaire: A duration of two years for children between eight and ten years of age.
- c. Cours Moyen: A duration of two years for children between ten and twelve years of age, culminating in the Elementary Certificate (App. B, 20.1, 20.2).

The first two years provided mostly games, singing, manual exercises, crafts and stories with moral context. The four later years consisted of Arabic, French, arithmetic, history geography, drawing, physical education, general science, object lessons, morals,

hygiene, religious instruction and sewing. Half the subjects, including science, arithmetic and history, were taught in French.

After the Elementary Certificate the pupils went to the Regional schools for the higher elementary level called 'Section Supérieure'. The duration of study was four years, culminating in the Brevet Certificate.

According to Article II, the Regional schools gather the most gifted pupils of the Rural schools and aim to develop their culture. The course in the higher elementary level should consist of religions, morals, social studies, French and Arabic literature and language, physics, chemistry, hygiene, arithmetic, geometry, algebra, history, geography, physical education, singing and dancing. For boys, work-shop should be included dealing with specialisations such as electrical, mechanical, agricultural and gardening, dress-making and farming.<sup>49</sup>

### The Art Syllabus in Primary Schools (1925).

#### a. City Schools.

##### Nursery.

Art activities in this class are concentrated in two field subjects: manual exercises and elements of drawing.

##### Handicraft.

The aim of Handicraft is "to establish a constant and direct contact between the child and the objects surrounding him in view of developing his manual skills, his senses, and through these to awaken his intellect".<sup>50</sup> As stated, these aims appear to be somehow in accordance with those of the present period of art education.

However, an examination of the tools, materials, and methods of applying these aims is seemingly in conflict with the aims because they are either applied to age levels below, or above, the capacities

of the nursery age level. For example, the child is asked to use blocks and patiently arrange crosses, stars, etc.; an activity better suited to the two and three-year old mental level. Conversely, the child is required to do delicate work with strips of paper in order to apply them practically to the lessons of arithmetical fractions. The psycho-motor skills, as well as the arithmetical intelligence required in these lessons, are better suited to the ages nine and above. The child is also required to construct in geometrical, schematic form symbolic reproductions of animals, plants, etc. This activity does not take into account the simple fact that a child of that age is more naturally adapted to broad and general physical movements rather than the controlled and the precise. Lastly, the child is asked, or required, to be creative after preliminary and numerous exercises in observation and imitation. This does not take into account the direct and naturally impulsive creative orientation of the child at that age level.

### Drawing.

Again the objectives aimed at are in line with current thinking favouring the natural tendency from early childhood to communicate with others through visual images, allowing the child freedom of expression and trying to interpret the child's intentions rather than criticising graphic representation, for their drawings will represent the objects which have most attracted the child's attention.<sup>51</sup> Unfortunately, the application does not coincide with the creative nature of the aims. For example, the child is asked, because it is amusing, to use colour books, for it is assumed that such activity will enliven imagination and accelerate lazy visual memory.

Modern research in art education has proved that the use of colouring books decelerates or impedes the growth of visual intellect and frustrates the child's eventual, objective vision, because the child feels unable to reproduce the same level of sophistication contained in the printed contour drawings. Also, such methods negate

the development of individual expression: "A child, once conditioned to colouring books, will have difficulties in enjoying the freedom of creating. The dependency which such methods create is devastating. It has been revealed by experimentation and research that more than half of all children, once exposed to colouring books, lose their creativeness and their independence of expression, and become rigid and dependent." <sup>52</sup> In recommending the use of colouring books it is assumed that because the child will freely exercise selection in filling in of the pre-drawn areas this will not be copying, and because of this the child will become observant, imaginative and creative, and personality will develop. This is most unlikely, since the child will be incapable of developing the ability to make either line or shape correspond to the objects it wishes to describe because those objects are pre-determined.

#### Cours Elementaire (Elementary).

##### Handicraft.

In this section manual skills are divided into those for boys and those for girls, placing emphasis upon eventual household tasks which represent the division of the sexes. There is no provision here for a general and introductory study of crafts, or art.

##### Drawing.

There is no indication of how drawing will be taught. Furthermore, art is incorporated under the subject known as general knowledge in which other subjects are taught. This obviates art instruction by a trained teacher.

#### Cours Moyen (Higher Elementary).

##### Drawing and Handicraft.

Both sections are insufficiently titled and described. Under Drawing, for example, only the following information is given: drawing from observation of living models and vegetables; drawing from

memory and drawing for the illustration of stories or lessons, decorative arrangements, modelling, scale drawing, geometrical drawing.

The inclusion of art history at this level of drawing and manual work would induce a greater understanding of the nature of art and possibly would generate greater enthusiasm. However, it is interesting to note that a kind of art history is taught in a class other than art called 'Connaissances Visuelles - Les Arts', which may create the notion of the history of art as history rather than the history of art as art and as being relevant to the teaching of art.

#### b. District Schools.

Boys and girls in all sections of drawing and handicraft work, in the first and second courses, experience insufficiency of explanation both as to aims, methods and means. This gives the entire curriculum such a lack of intelligibility that the teacher is forced to rely completely on personal methods, irrespective of what the school's methods might be.

Again, in the class 'Connaissance Visuelles - Les Arts d'Ornement', art techniques such as stained glass, mosaics, glazes, painted glass are discussed as important aspects of culture but are completely ignored on the practical side in the 'drawing class'.

The intended differentiation between the city and the rural schools does not function because the curricula for both schools are the same with the sole exception of landscape, perspective drawing and drawing from classical models.

## 2. The Second Period: 1946-1968.

This covers the development of the curriculum after the realisation of Independence in 1943. An attempt was made to eradicate the negative effects of the system of education which was prevalent during the French Mandate, of which the most important were: lack of supervision of the diverse private schools, resulting in a lack of national solidarity; the privileged cultural position of French schools and language; and the erosion of the national identity of the Lebanese people through foreign education. In 1944 and 1945 the Government appointed two committees composed of experienced people in the field of education. Upon their recommendations, the Government decided to reshuffle the whole educational system in Lebanon, to have a new curriculum as well as new examinations. This was an important step towards the establishment of a unified system of education, which, however, continued to respect the variety of cultures and methods of teaching in the various educational institutions in the country.<sup>53</sup> In October 1946 the Chamber of Deputies passed Decrees establishing the following principles that were to determine, henceforth, the educational structure in Lebanon:

- a. Secondary education was introduced in the state schools.
- b. Arabic was re-established as the supreme national language, to be used as the official medium of instruction in all primary schools.
- c. Studies in Lebanese and Arab history, geography and civic education were stipulated as required subjects in the curriculum to be taught through the medium of Arabic.
- d. The higher primary and secondary schools were permitted to use a foreign language (English or French) for certain subjects, i.e. mathematics and science.
- e. French was no longer on a par with Arabic; and English was accorded equal status to French.

- f. State schools were increased in number, but were patterned largely after the French system.
- g. Examinations leading to the certificates at the completion of the elementary, lower secondary, and upper secondary levels were revised to give additional emphasis to Lebanese subjects and less to the French.
- h. A national curriculum was established for primary and secondary schools, to which private as well as public institutions were required to adhere.
- i. A national Lebanese University was established.
- j. All schools, private as well as public, were subjected to regular inspection.
- k. The organisation of the educational system into pre-primary, primary, higher primary, secondary, teacher training and vocational courses was left unchanged; only the elementary course was reduced from six to five years and the higher primary was extended from two to four years, with the programme of the first two years being made identical with the programme of the first two years of the secondary stage.

In 1946, the course of study of four years was divided into two sections. In the first section, pupils with high academic achievement could continue their secondary education without the need of having the Brevet Certificate. Therefore it was considered as a preparatory stage for the secondary level and given the name of Intermediate Section. In the second section, pupils with less academic achievement were given a special vocation-oriented curriculum of four years, culminating in the Brevet Certificate (vocational). The first two years of both sections followed the same course of study,

specialisation taking place in the last two years of study. The pupils who passed the examination might join the arts and craft school, the normal school or the vocational school. Education in the state schools was made entirely free (App. A 1).

#### General Objectives of Curriculum – 1946.

The general objectives of education as contained in the introduction to the new curriculum of 1946 state that education aims "to develop the powers of the individual, to cultivate in him a knowledge of and pride in his cultural heritage, a love for his country, a sense of honesty and morality and an appreciation of his country's international position vis-à-vis the Arab World and the West".<sup>54</sup>

#### Nursery.

It is hardly possible to discuss the objectives of art education in nursery, for no art activities per se are included. Reference to the visual arts is made in two instances and only as passive activity.

#### Elementary Level.

The duration of the elementary level is five years, culminating in the elementary certificate. The ages are 6 to 11 years old. The curriculum consists of Arabic, English or French, arithmetic, object lessons, social studies, drawing, singing, physical education, religion – a total of 27 hours of study per week during each year.

Drawing and handicraft work are limited almost exclusively to drawing exercises, thus disregarding other art activities, while handicraft consists of some crafts for the boys and home economics for the girls. The syllabus, in general, has a limited conception of what is included in the area of visual art <sup>55</sup> (App. B 3.1, 4.1, 4.2).



## The Art Syllabus: 1946.

### Elementary Level.

#### Drawing.

##### First Year.

Practice in drawing still-life objects from nature, having clear lines and putting in the light and perspective, and showing curves and projections. Drawing geometrical figures: straight, curved and round.

##### Second Year.

Drawing simple still-life objects lines drawn by pencil or crayon or coloured crayons if objects are coloured. Drawing of objects seen before or geometric figures.

##### Third Year.

Drawing of simple objects and still-life leaves, flowers, etc. by pencil or crayon.

##### Fourth Year.

Drawing of various objects, animals, by pencil or crayon. Study of colours and the way to use them in nature.

##### Fifth Year.

Drawing of simple objects and different models made of solid material (pottery, glass, wood, gypsum, stone). Figures of pyramids, cubes, round figures.

#### Handicraft.

##### First Year.

a. For Boys: Making figures with coloured paper (cutting, folding, etc.) representing flowers, fruits. Straw-work on cardboard, making baskets, square and rectangular boxes. Plaiting straw, entwining straw, making a small basket with a lid.

b. For Girls: Covering cardboard with coloured straw, weaving and wool knitting. How the loom works, uses of thread, making a mat

of straw or wool bags. Embroidery by straw on a network fabric, rug making. Supplies: a book, a pair of scissors, a wooden measure, network fabric, wool, strong fabric for lining. Easy exercises in ordinary sewing.

#### Second and Third Years,

a. For Boys: Work in coloured clay: an orange, an egg, etc. Making kitchen utensils: a pitcher, a pan, etc. Making solid geometrical forms of cardboard, a rectangular box with a lid, a lampshade in the form of a pyramid, a cube, a triangular box with a lid.

b. For Girls: All kinds of stitches: English cut, ordinary cut. Making household things like bags, slippers, napkins, etc. Wool knitting, use of two wooden needles, crochet work.

#### Fourth and Fifth Years,

a. For Boys: Making geometrical solid figures of cardboard. Carving wood: pen box, money box, small box with a lid, dolls. Use of carpentry tools: the saw, the drill, the hammer, pincers, preparing the glue, glueing two pieces of wood.

b. For Girls: Learning all kinds of stitches, using the sewing machine. How to make simple clothes: aprons, skirts, etc.

The information concerning the examination question for drawing and manual art counting toward the Certificate of Primary Studies is stated as follows: "Drawing (for boys), sewing (for girls) - one hour - co-efficient 1. The Chairman of the examining committee may, if he so desires, replace the test in sewing for girls by a test of drawing".

#### General Comments,

##### Grade I.

##### Drawing,

No knowledge is shown of the nature of the child's personality, interests, or developmental levels. Still-life drawing has no

relationship to the child's immediate environment and the requirement of such a high level of detail and realism does not take into account limited attention span. The pupil is treated as a miniature adult, ignoring the necessity for active involvement in situations relating to appropriate interests and experiences and the child's limited ability to cope with detailed visual work.

#### Handicraft.

The technical requirements in basket-making and knitting are beyond the pupil's muscular coordination, length of attention span, and limited ability to do close visual work. Nor do they exercise the child's spontaneity. As this work is actually practiced in the school, much of it is given over to pre-assembled parts which the children are asked to finish. This, of course, denies a direct response to the nature of three-dimensional construction.

#### Grade II.

##### Drawing.

The requirements for forming simple lines with 'stick' type drawing instruments pays little attention to the child's developing muscle coordination, nor the developing ability to express ideas by energetic, active or rhythmical means. Subjects to be drawn such as those studied in natural sciences and geometrical drawings are in opposition to the child's interests in people, group activity and his need to spontaneously dramatise situations. The exclusion of a direct, personal approach to experiences using new materials and encouraging fanciful ideas is destructive of the child's potential for creativity.

#### Grade III.

##### Drawing.

Although the requirement for drawing plant specimens with pencils may have some relationship to the pupils increased motor control and increased awareness of reality at this stage of development, the

limitation to 'dead' exercises and restricted media might make the pupil dislike art, particularly at a time when confidence in self and creative ability is fragile. The restriction to uncreative two-dimensional analysis denies fascination with the nature of 'things' because no provision is made for enthusiastic exploration.

### Grades II and III.

#### Handicraft.

The entire listing of projects and the ways in which they will be accomplished denies the students a deep experience with new materials, feasibility of planning and above all denies initiative and independence. This is similar to many of the projects in the drawing curriculum where the object to be studied is out of human context.

### Grades IV and V.

#### Drawing: Grade IV.

In Grades I, II and III the notion of drawing in the same media goes from the complex to the simple, rather than the simple to the complex. In Grade IV the level of achievement through subjects to be drawn shows a confusion about development of the capacity to reproduce complex objects, and the object selection (animals) is not particularly related to what many children know. Many have had greater experience with machines and people and are aware of events throughout the world, both historical and current. The selection of subjects does not take into account the differences between rural and urban areas. There has been no provision for the pupils' development of initiative, independence and their ability to plan and organise.

#### Drawing: Grade V.

The repeated emphasis throughout the previous grades and Grade V on simple shapes denies the capacity to understand increasingly complex matters at this age level. This is a time when perspective and spatial objectivity can be introduced and understood. The repeated

concentration on simplicity and the unimaginative selection of inanimate object material denies the pupils' interest in experimenting with materials and processes. This overt 'simplicity' can only restrict students' confidence in their abilities to explore and create.

#### Handicraft.

The major conflict here lies in developmental knowledge and use of hand tools and how that knowledge can be applied to the projects to be undertaken. Some of the projects are complicated enough to require at least a year's experience in learning the use of tools and joining techniques. It would have been better to have listed successive tool techniques, each of which would have had a prescribed project or projects pertaining to the techniques. In this manner, the child would be better prepared to think and function as a craftsman.

#### Higher Elementary and Secondary Level.

Secondary education differs essentially from elementary education in aim and methods. The aim is to select and train the gifted youth of the country to apply their intellects for the public good and for enlightened specialisation in the branches of higher education.

The importance given to secondary education is consistent with Lebanon's pride in its cultural and intellectual traditions, emphasising investigation, correct methods of research, and sound philosophy as a solid basis for all phases of specialisation. The teacher, therefore, works towards that end in all the courses of study, aiming, in teaching languages and literature, at the ideals of an education in the humanities and, in teaching sciences and mathematics, at the great scientific method.

In Higher Elementary education, the orientation is towards the practical aspect of teaching and the occupational benefit to be derived from the various subjects contained in its programme. The duration is four years, culminating with either one of the two certificates: the Brevet Certificate, which allows the higher academic pupils to continue their secondary education; and the 'Vocational Brevet',

which is for the less academic pupils. All pupils follow the same programme for the first two years, after which they may shift to the vocational Brevet programme for the last two years. This programme is designed: a) to prepare pupils for entering vocational schools (agricultural, industrial and commercial); b) for entering normal schools for men and women (which prepare the students to teach at elementary level); c) give the pupils the ability to earn a living after they have graduated, irrespective of whether or not they continue their education at one of the above-mentioned schools. The emphasis is therefore to be placed on the practical side of teaching the arts and sciences so that the pupils will be able to put into practice what they have learned about the professions and trades to which they are oriented (App. B, 3.2).

In Secondary education a profound general education is to be imparted in order that a) the pupils can deal with intellectual matters; b) assume important responsibilities in public life; and c) be prepared for specialisation in the higher levels of education.

The duration of the secondary level is three years and the age of the pupils is 16, 17 and 18 years old. This programme is, like those of the other levels, modelled quite closely after its French counterpart, including Arabic language, literature and history. While Arabic is the major language of instruction in the Lebanese Baccalauréat programme, French or English are important to teach such subjects as mathematics, sciences, philosophy or psychology.

This level is divided into two cycles. The first covers the first two years and ends in the external examination for the Baccalauréat Part I; the second level covers the third year and culminates in the examination for the Baccalauréat Part II. The programmes of the Baccalauréat Parts I and II can be biased towards arts, mathematics or sciences (App. B, 3.3).

The art syllabus in both the Higher Elementary and Secondary levels is the same. The number of hours per week allotted to manual work and

drawing at the Higher Elementary level is: two hours per week in Grades I and II, and three hours pwe week in Grades III and IV. The additional hour in the last two grades is devoted to 'specialisation' (App. B, 3.3, 4.3, 4.4).

At the Secondary level the time allotted is two hours pwe week in Grades I and II, III and IV, and one hour pwe week in Grades V and VI. The two hours is for both drawing and manual work, but there is no indication as to how much should be devoted to each activity. According to the syllabus the teacher's task is to observe the pupils during the first two years in order to discover their natural inclination, and to guide them accordingly. Specialities include architectural, industrial and decorative design, landscape, figure and portraits. Pupils, therefore, are divided into groups, each of which has a specific artistic visual preference. The ability to analyse aesthetic preferences is placed in the hands of the ordinary art teacher. It is very unlikely that he or she will have been trained in either the psychology or the philosophy of art. It is also questionable whether he or she will have gone through an organised study of the developmental levels and differences existing in child and adolescent art.<sup>57</sup>

### Drawing.

#### First and Second Years.

General practical and theoretical elements in artistic drawing. Models of animals and plants. Decorative drawing: simple figures. Geometric drawing: elements of drawing geometric figures.

#### Third and Fourth Years.

Artistic drawing: common things, still-life of plants and animals. Drawing of models, considering its distance and position. Drawing scenes and things taken from nature. Decorative drawing: geometric figures drawn with instruments according to a certain size.<sup>58</sup>

## Handicraft.

### First and Second Years.

a. For Boys: Working with wire: a chair with square or round links, "U" shaped pieces, "S" shaped pieces, hooks for hanging meat, a whist, egg basket, flowers, a cedar tree, etc. Practice using some instruments: pliers with straight long jaws for bending wire in the form of an angle, pliers with circular jaws for bending wire in the form of circles, wire cutter.

b. For Girls: Repetition of the fourth and fifth years of the Elementary programme, especially embroidery, button holes, buttons, mending, darning, etc. Making a design of the front and back parts of a simple dress. Making two tucks at the front of a dress, a design for a simple sleeve. A design for a skirt or a nightgown. Simple clothes: cutting the design on paper first then on material. Adjusting and sewing.

### Third and Fourth Years.

a. For Boys: The programme of First and Second years with additional pieces to be made, fixing simple electric pieces.

b. For Girls: Going over the principal stitches in sewing. Making designs for children's clothes: bibs, a skirt with sleeves, a dress without sleeves, pinafore, cap, etc.

There are no explanations, details or justifications for the how and why of what is being taught. No reference is given to the tools and materials for the various categories of drawing. The poverty of suggestion allows too great an interpretation for the teacher, particularly if a specific intent is to be pursued. No indication is given as to what projects may contribute to the development of the individual personality, aesthetic sensitivity, moral character and self-understanding,



or to the development of critical thinking – all of which are essential artistic considerations on these and successive grade levels in the Higher Elementary and Secondary curricula.

Nothing is mentioned concerning the pupil's inclination toward architecture and industrial design, although great emphasis is given to it in the introduction. The grouping of Grades I and II, as well as III and IV, to follow the same syllabus, indicates lack of concern for the developmental levels and knowledge acquired through time and study.

The programme for girls must be called 'sewing' and not manual work. It originates from the programme under the French Mandate which does not comply with the objectives of the new curriculum emphasizing the development of the pupil as a whole. This programme reflects the social attitude concerning women in a conservative and backward society. The organisers of the syllabus have no notion of what art or art education is. The reasons for teaching only sewing in all the levels, Elementary, Higher Elementary and Secondary, is questionable. Does the government want all Lebanese women to be dressmakers? Is that the most essential thing to contribute to society? However it is not surprising to find such a poor syllabus, knowing the fact that art has never been equivalent in importance to other subjects in the curriculum.

Similarly the boys' programme concentrates mostly on wire and metal work. There is no explanation whatsoever of the reasons behind this particular choice. The major portion of this section is devoted to manipulation of flat and round stock metal. No attention is given to the practical day-to-day processes at home or on the farm, like soldering, welding, forging, sawing, filing, etc. Since the First and Second year deal with the manipulation of wire, it is a waste of time to extend it to the Third and Fourth years. Two years of such instruction would more than exhaust the subject.

The outstanding drawback of instruction in this programme is that there is no means by which the student can understand the characteristics and potentialities of many materials, tools and processes. One cannot find any indication of the development of manual skills, the discovery of attitudes, the basis of selection of proper materials for given needs, or the practice of accuracy where precision is required; nor is there any reference to planning or investigation and evaluation before final accomplishment.

Such courses of instruction are successful only when a logical division of the relationships between tools and materials is understood with respect to how and why they are used. This would be true irrespective of whether these courses were designed for artistic instruction or simple manual trade techniques. Basic to all craftsmanship, regardless of its intent, are these three fundamental inter-relationships. Sadly enough, there is no means through which the joy of doing, or pride in accomplishment, can be achieved. Perhaps the extreme brevity of statement such as the absence of indicated objectives, precludes the possibility of stating educational intent.

The manner in which the reference to electricity has been introduced parallels the lack of instructional realisation in the use of metals. One wonders, therefore, if there is any possibility of comprehension in any of the subject matter stated. The lack of consistent organisation and variety strongly suggests that this syllabus is devoted to little more than busy work, and that it was not designed by professionals in the field.

### 3. The Third Period: 1968-1971.

New amendments were introduced to the educational programme through the Decree No. 9099 dated August 6, 1968, based on the principles of Decree No. 7001 of October 1, 1946 as a point of departure. General education was limited to four phases: nursery, Elementary, Intermediate, and Secondary.

#### Nursery.

The curriculum was set for the Nursery level in 1971, by Article No. 2 of Decree No. 2150. The application of this Decree started at the beginning of 1972/1973.

#### Elementary.

The curriculum was set for the Elementary level in 1971 by Article No. 4 of Decree No. 2151. The application of this Decree was carried out at different dates for each of the five grades.

Grade One started at the beginning of 1972/1973

Grade Two started at the beginning of 1973/1974

Grade Three started at the beginning of 1974/1975

Grade Four started at the beginning of 1975/1976

Grade Five started at the beginning of 1976/1977

#### Intermediate.

The curriculum was set for the Intermediate level in 1970 through Decree No. 14528, and Decree No. 14529 organised the examination for the Intermediate Certificate. The application of these Decrees was carried out in 1971/1972.

#### Secondary.

The curriculum for the Secondary level was set in 1968, through Decree No. 9100 and Decree No. 9101 reorganised the examinations for the Baccalauréat Parts I and II.

The new course of study provides two years for the nursery to which children can be admitted as early as three years of age, followed by Elementary school for five years, and finally Secondary school for three years, in which the first two years culminate in the Baccalauréat examinations Part I and the last year in the Baccalauréat examinations Part II.

Pupils have the choice to shift from academic to vocational education after the Elementary level. After the Intermediate or Secondary level they can shift to either vocational education or teacher's education. <sup>59</sup>

#### General Objectives of the Present Curriculum.

##### Nursery.

Developing the child's motor skills and increasing his perception stimulation.

Encouraging the child to be natural and uninhibited in his or her actions in imitation, play, design and manual skills.

Teaching the child to pronounce correctly, and use words and expressions which directly relate to daily life.

Strengthening initiative and developing in the child team spirit and responsibility.

##### Elementary.

Training the pupil to observe and study his or her environment, so as to ensure moral, mental and physical education.

##### Intermediate.

Helping the pupil to discover individual abilities and interests and directing him/her towards the studies which suit these abilities and interests.

### Secondary.

Helping the student to attain sound thinking, and acquire the fundamental knowledge necessary for choosing higher learning which suits individual abilities.

The educational goals which are embodied in the programme rest upon fundamental principles, of which the most important are:

- a. Strengthening the personality of the young.
- b. Making the Lebanese an enlightened citizen and an active member of society, conscious of personal rights and duties.
- c. Preserving devotion to the Lebanese heritage through education and fostering dedication.
- d. Strengthening the educational programme and scientific discussion to develop students' scientific spirit and increase a sense of fulfilment.
- e. Preparing the student for the next phase in order to attain higher education, followed by specialisation.

### Objectives of the Art Syllabus: 1971.

According to the introduction to the syllabus, art at the Elementary level is considered primarily as a creative and educational means of developing artistic skills. The aim of the art syllabus is to:

- Achieve a feeling of pleasure and appreciation for all kinds of art, which would be promoted throughout the year.
- Satisfy inner needs by expressing their ideas, emotions and experiences through art in a creative way.
- Learn other subjects successfully through the opportunities for self-expression provided by art.

- Gain opportunities to join social activities.
- Gradually develop artistic thinking and skills through education in modern art.

The objectives can be summarised as follows: Art is not studied as an end in itself, but as a means for fulfilling the general aims of education. It is incorporated and combined with the subject matter and general intellectual activity of the Elementary school. It is not only a leisure activity but a stimulus for the interplay of imagination and sensitivity.

### The Art Syllabus.

#### Nursery.

The development of the child's art starts at this level with free scribbling, using pencils and coloured crayons on large papers, later drawing oval shapes with eyes and hands, then gradually adding legs, arms and facial details. The child is also introduced to colour, colour mixing, plasticine, and the use of the brush. Emphasis is placed on creativity and freedom of expression through learning experiences, coupled with freedom of action and encouragement of initiative by the teacher. This denotes a positive approach to art education.<sup>60</sup>

#### Recommended Activities.

Free drawing using thick coloured crayons; collage using coloured papers and fabric on paper or cardboards; painting on large newspaper; colour mixing; manipulation of clay and plasticine; constructing forms using cardboard and wire.

#### Evaluation.

The brief description in the introduction of the Nursery art syllabus indicates a greater understanding of art education compared

to the previous art syllabus. On the other hand it has many limitations. The syllabus is not designed to introduce children to various materials, tools and skills, nor to teach design and art appreciation; it concentrates only on drawing, painting, collage and manipulation. There is also a lack of methodical approach to the learning of art activities as well as a lack of instructions for teachers.

Since we still lack trained Nursery teachers, an art syllabus must be designed by art education specialists to cover all aspects of art education needed for that age level. The syllabus must be supplemented with a booklet of instructions for the teachers in order to teach art, craft and art appreciation, including the Lebanese cultural and artistic heritage.

In the present syllabus emphasis is mainly placed on creativity, freedom of action and expression through learning experiences; the teacher's role is only to encourage initiative and creativity. This laissez-faire approach to art must be accompanied by art teaching which involves the introduction of children to various art materials, tools and skills. There is a tendency for some educationalists and teachers to underestimate children's capabilities and capacities in the learning input process.

### The Elementary Level.

#### First and Second Years,

Drawing and painting subject matter derived directly from the pupil's experiences in life when a tendency to exaggerate the important things and minimise or omit the things that are not essential. The teacher should take into consideration the psychological expression of the pupil's work and avoid any correction from an adult's perception or standards because it would limit the pupil's creativity and encourage imitation and copying.

### Recommended Activities.

The nursery activities could be used in an advanced way. Other activities are as follows:

#### Handicraft.

Simple knitting.

Embroidery on cardboard.

Sewing paper clothes for plays.

Elementary experiments in wood construction.

Box decoration.

Egg dye.

Making straw baskets.

Making birthday cards and Christmas cards.

Elementary experiments in sewing different fabrics.

#### Drawing.

##### 1. Subject drawing.

Emotional expressions related to pupil's experiences in her or his environment; the topics are as follows:

A holiday picnic.

A drive by the sea-side.

Playing on the beach.

Things I like to do best.

The activities I like to do with my parents.

The things that frighten me.

People or things that I appreciate or love.

##### 2. Expressive and Imaginary Interpretations.

- a. Music: A selection of two or three contrasting pieces of music for the children to express freely in terms of colour and rhythm.
- b. Story and Poems: Reading a story or a poem and letting the pupils express themselves in an illustrative interpretation.



- c. Drawing from Nature and Still Life: Drawing from nature, such as leaves, trees, birds, mountains and flowers.
- d. Art Display and Decorative Arrangements: Decoration of the classroom monthly with pupils' art work, using appropriate subjects to suit the holidays and seasons of the year.
- e. The Making of Visual-Aids: The use of art activities to provide visual-aids for other subject matter whenever possible.

### Third and Fourth Years.

The pupils develop new social awareness and they are now less self-centred. The elements of design such as tone, colour, space, and line are used to give their work as much a sense of 'realism' as possible. At this stage it is still too early to teach the principles of realistic drawing.

### Recommended Activities.

The pupils are to draw, paint and construct things related to other academic subjects. Group work encouraged, because pupils have developed a longer span of concentration and are more patient. The activities of the first and second grades are adopted as well as:

- Paper collage.
- Display of pupils' art work.
- Stage design.
- Visual aids, as posters and maps.
- Modelling, using sawdust.
- Embroidery and sewing for girls.

### Fifth Grade.

The pupils become increasingly aware of adult standards of representational accuracy in art. Skillful teaching is needed to master

alternative modes of composition such as the overlapping of planes, toning of colours, light and shade and linear perspective whenever the pupils' needs and readiness become apparent. The art teacher should also develop children's appreciation of art.

### Recommended Activities.

The activities of the third and fourth grades are included with more realistic and aesthetic approaches. Lessons in sculpture, painting and drawing with examples from nature and life models. Topics such as peace, war, happiness, sadness, etc. are given in drawing and painting.

Art activities should be directed towards decorating the classrooms and the school by painting old shelves and furniture, sewing new curtains, painting murals depicting historical, literary or scientific topics. Wood carving, leather work and other handicrafts should be encouraged.<sup>61</sup>

### Evaluation.

#### Drawing.

All grades follow the same outline for the drawing programme, which is geared to develop the following:

1. Subject drawing.
2. Expressive and imaginary interpretations.
3. Drawing from nature and still life.
4. Art display and decorative arrangement.
5. The making of visual-aids.

#### 1. Subject drawing.

This activity relates to the training of visual memory and at the same time provides themes that belong to the concept of humanity; the child's individual identification with nature and life, and relationship with immediate environment and with society.

## 2. Expressive and imaginary interpretations.

In this section an attempt is made to consider the child psychologically and to develop powers of imagination and pictorial expression. This kind of illustration from stories, poems and music broadens the pupil's knowledge and brings a richer interpretation of other subject matter in the curriculum.

## 3. Drawing from nature and still life.

This consists of drawing simple objects such as trees, leaves, sea, birds, mountains and flowers, through observation. The level of skill required for such work should be related to the pupil's capacity of achieving realism in drawing. Therefore it would be preferable to include in the instructions a methodical approach to the learning of skills as a means whereby the essential nature of objects could be analysed and described in keeping with the child's stage of visual development and capacity to handle tools, materials and general media.

## 4. Art display and decorative arrangement.

The display of students' work in the first and second grades is mainly concerned with subjects such as holidays and different seasons and months of the year. It is based on cutting and pasting, while in the higher grades it includes drawings, paintings, posters, maps and other audio-visual aids, as well as involving painting of old shelves, furniture and sewing new curtains. The aim is to encourage group work and help in cross-fertilisation of ideas and provide a chance to exhibit pupils' work for appreciation and self-satisfaction. A well-presented display can be a potent factor not only in provoking students' interest, but in creating a vibrant and colourful school environment.

## 5. The making of visual aids.

A significant feature of this curriculum is the use of artwork in

other subjects to produce visual aids as adjuncts to instruction. It binds other subject matter together as art-related and at the same time encourages group work.

### Handicraft.

#### First and Second Years.

There is no division of skills between the two sexes, although the major part of the activities deal with knitting, embroidery and sewing. As for the other activities, they are limited to decorative and gift items. Most of the projects are two-dimensional, and therefore the pupil should be introduced to materials which can be handled and manipulated in the round. It is regrettable that clay is not introduced in this curriculum. It is a material which is easy to manipulate and which develops the psycho-motor skills of students of this age. It is also a satisfactory means of introducing the notions of stresses, strains and limitations inherent in materials.

#### Third and Fourth Years.

In addition to the projects assigned for grades one and two, three new projects are introduced: modelling (in sawdust); figures and puppets (paper mâché); embroidery and sewing (girls). No explanation is given for the division of sexes in this level, although the same projects were given for the first and second grades. The fact that modelling is included indicates a sound regard for the place of three-dimensional investigation and expression; on the other hand, there are no instructions to define either its educational or artistic purposes. Similarly, nothing is mentioned concerning tools and materials with respect both to their interaction with each other and the particular learning levels to which they are applied in terms of complexity.

#### Fifth Year.

Wood carving and leather work are introduced in addition to the activities of the third and fourth years, which are supposed to be

applied with a more realistic and aesthetic approach; no elaboration is made to either techniques, tools or the process with respect to the specific level of learning. It is also mentioned that art lessons must be used to improve the school aesthetically by sewing new curtains, painting old shelves and furniture. Although social participation is encouraged by the inclusion of such group projects, it is important to direct group participation into up-to-date skills that are directed towards specific goals, such as mural making, puppet shows, Batik weaving and a school newspaper.

### Conclusion.

The limitations of this syllabus are the:

absence of subjects such as art appreciation and history of art (including the Lebanese culture);

lack in the variety of skills;

lack of methodical approach to the learning of skills;

lack of equality between the sexes (different programmes for girls and boys);

lack of relating the teaching programme to suit the different age levels;

lack of instruction for teachers.

### The Schedule.

In this syllabus, there is an increase in the number of hours allotted for art: four hours for the first year, three hours for the second and third years, and two hours for the fourth and fifth years. Although this is a positive step, this new recognition does not appear to reflect the increase in complexity of the programme, in that the number of hours devoted to each year is reduced as the student progresses through school. This also shows that less importance is

attached to art when compared to other subjects in the curriculum. The allotted time for art and manual work, whether separated or not, is insufficient if positive results are to be achieved and general objectives fulfilled.

## CHAPTER IV.

### ART IN LEBANON.

#### 1. Historical Background.

The rebirth of art in Lebanon can be traced back to the beginning of the 17th century under the government of Emir Fakhr-al-Deen II (1572-1635). His determination to bring Lebanon into the mainstream of modern civilisation and his interest in art and architecture brought about an artistic revival. His contribution to the architecture of Beirut is his palace and gardens on the present location of Martyrs' Square (formerly des Canons), and the al-Kashaf tower or Burj which dominated the panorama of the city until late in the 19th century.

With the Shehabs, Emir Beshir, 1788-1840, constructed the magnificent palace of Beiteddeen in the Shuf. He commissioned the best mosaic artists, introduced Arabesque designs and ordered to be engraved on the marble-covered walls ancient Arabic maxims. This sumptuous oriental palace became an artistic model for other palaces in the mountains and on the coast. The coast had become a bridge-head, a network of international communications, a cultural, touristic and commercial centre. This period witnessed the birth of the theatre, commercial printing, public libraries, the newspapers and the universities.

Lebanon became a favourite haunt for topographical 'Orientalist' artists such as W.H. Barlett (circa. 1834), Eugene Frandu, 1803-1876, J. D. Woodward, D. Roberts (circa. 1839). Atelier Lemaitre was founded by Augustin Lemaitre (circa. 1797-1870). They originated a school of 'marine' painting, dedicated to painting boats, the sea and historical events.<sup>62</sup> One of the Lebanese pioneers of the 'marine' school was Ibrahim Sharabiyye from Beirut.

Other artists of that period were Canaan Dib, the official painter of the Shehab Emirs; Ali Jammal, Dimashquiye, Hassan Tannir, Salim Haddad, Muhammad Said Mer'li, Najib Bekhazi and Ibrahim Yaziji. The greatest part of the works of that period are lost; the majority of these artists had neither sufficient foundation in art nor adequate training. If their work received any acclaim, it was due to the artists' perseverance, their sense of observation and their love of art. Their surviving works can be found in private collections in Lebanon.

Local artists contributed both to religion and to education through their art work, school training and social activities. For example, the Yaziji residence contained an important mass of precious manuscripts. It was also a place of gathering of intellectuals, poets and artists.<sup>63</sup>

The forerunners of the artistic renaissance in Lebanon appeared towards the end of the 19th and the beginning of the 20th century. Their success was due to their passionate love of art which pushed them along the deliberate path of systematic study and specialisation. They went to Rome, Paris, London and Brussels in order to be trained by great teachers and to see the masterpieces of Renaissance art. Some of these artists were Daoud Corm (1852-1930), Habib Serour (1860-1938), Khalil Saleeby (1870-1928), Khalil Gibran (1883-1931), Yousef Joyeck (1883-1962), Yousef Ghossoub (1898-1967), César Gemayel (1898-1958), Omar Onsi (1901-1969), Moustapha Farroukh (1902-1957) and Mouazzaz Rawdah (1906-).

Following the example of their predecessors these artists initiated their careers with a stay abroad, the aim of which was to learn the principles of drawing and to assimilate a technique. The artists began to pursue the artistic renaissance along new lines, the teaching of art found its way into the schools (Sagesse, Makassed), and art culture began to cut a path through to the public. Even though the studios of



painters and sculptors constituted an anteroom for the birth of a vigorous and original art, the effective starting point of the process really should be set within the period of the end of the 19th century and the beginning of the 20th century.

On January 10, 1923, the 'Committee of Friends of National Museums and Archaeological Sites' was founded during a meeting at the Beirut Stock Exchange. The members of the founding committee were elected on that occasion. This meeting had been arranged by a group of old university graduates who held their reunions in the Parliament Great Hall. The main members of the committee were: Alfred Sursock, Marius Hanem Ughlou, Omar Daouk, Carmille Edde, Albert Bassoul, Ali Joumblatt, Heuri Pharaon, Georges Vayssie, Hassan Makhzoufi, Assad Younes, George Corm, Jean Debs, Dr. Fouad Ghosh, Dr. Wafic Beydoun, Aref Beyhurm and the Secretary General Jacques Tabet, who made the most valuable contribution towards the functioning of this committee.<sup>64</sup>

The decision had been taken to work for the country by preparing it to assume its own responsibilities in every field as soon as the Mandate came to an end. This committee took all the necessary steps to collect funds and induce the appropriate authorities to create a museum where the archaeological treasures of the country might be gathered. In 1937 the 'Académie Libanaise des Beaux-Arts' was established. This replaced the 'Arts and Craft School' founded under Turkish rule in 1893. The Academy immediately attracted both classical and modern teachers; Lebanese, French, Italians, Germans and Poles.

A series of exhibitions were organised from 1931, sometimes encouraged by the French Mandate authorities who wanted to emphasise the cultural and civilised aspect of French policy. During that time Beirut became the centre of a cultural and artistic movement, animated by professional and amateur artists from Lebanon, France or other countries. The major exhibitions organised in this manner were:

a. The exhibition at the Arts and Crafts School in 1931 (Académie Libanaise des Beaux-Arts). Both Rachid Wehbi and Cesar Gemayel who had just returned from Paris with charcoal drawings of a nude took part in this exhibition. In the conservative environment of the time, the drawings aroused much curiosity and some embarrassment.

b. The exhibition at the Arts and Crafts School in 1932 (Académie Libanaise des Beaux-Arts).

c. The exhibition of the French painter George Cyr, who had come to Lebanon in 1933 to settle down in Ain Mreysse. He strongly influenced many Lebanese painters.

d. The exhibition at the Saint Georges Hotel organised in 1934 by the newspaper 'La Syrie'. Artists such as Habib Serour, Philippe Mourani, Moustapha Farroukh and Rachid Wehbi participated in it.

e. The exhibition of 1936 in the Parliament Salons.

f. The Dhour Shoueir exhibition, organised in 1947 on the eve of the first Arab Cultural Congress held in Beit Mery.

g. In July 1947 an exhibition was organised by the Académie Libanaise des Beaux-Arts, at the American University of Beirut, for three Polish graduates, Galuba, Mazur and Frenkiel. The Presidents of both establishments, Alexei Boutros and Bayard Doge, were present at the opening (Journal d'Orient and Eastern Times).

h. In 1949, the exhibition organised by UNESCO in the organisation headquarters on the occasion of a UNESCO congress held in Beirut. This was the first of official exhibitions periodically held there since.

i. In 1953, the exhibition of Lebanese art 'Bird Around the World'.

## 2. Contemporary Art.

After World War II, a new generation of Lebanese artists made their appearances, such as Maroun Tomb, who was born in Shiah in 1912 and studied at the Italian Fine Arts School of Haifa, and Khalil Zgheib, born in 1911 in Dbayye - an instinctive artist especially well known during the Fifties. Both Ibrahim Jabbour and the novelist Youssef Younes were involved in painting religious themes. Other important artists were Suliba Douaihy, 1912, Helim el Hage, 1915, Salwa Raouda Choucair, 1916 and Rachid Wehbi. Their work is described later in this Chapter. These artists manifested a greater spirit of freedom than their predecessors because they lived in a period of greater social stability.

The following artists were among the first students who attended the Académie Libanaise des Beaux-Arts: Farid Awad in 1943, Mounir Eido in 1944, Michel Basbous in 1945, Chafic Abboud in 1946, Helen Khal in 1946, Farid Awad, Jean Khalifé in 1947, Yvette Achkar in 1947, Saïd Akl in 1949, Amin Sfeir in 1951, Adel Saghir in 1952 and Rafic Charaf in 1952, Halim Jurdak in 1953, Hadia Saikali in 1953, Mounir Najem in 1954, Amin Elbasha in 1954, Ibrahim Marzouk in 1955, Mousa Tiba in 1957, Hussein Madi in 1961 and Odile Mazloum in 1961.

There were many other students who did not attend the Académie but went abroad to Spain, Germany, Japan, Russia, the United States and Italy. However, the majority of artists went to the Académie Libanaise des Beaux-Arts and continued their training at the Ecole Nationale des Beaux-Arts in Paris and at the Académie Grande Chaumière. One can easily imagine the extent of the French influence which these artists absorbed and which is very apparent in their work.

The economic boom in the Sixties made Beirut the great artistic centre in the Middle East. International festivals were organised. The Lebanese Casino was opened presenting the best shows from Las Vegas. International dancers and singers performed frequently. Several galleries were opened, including Gallery Le Point, Gallery

One, Gallery Soab, Gallery Contact, Gallery Butros and Gallery Shahin. There are today more than twenty galleries in Beirut alone. Theatre in Lebanon also flourished in the Sixties.

After the beginning of the War in 1975 everything collapsed. It will take us a long time to reach the same standard. Seven Lebanese artists died following the War: Jean Khalifé, Paul Guiragossian, Michel Basbous, Michel el Murr, Ibrahim Marzouk, Hussein Badran, and Farid Awad. These artists had attained international recognition through their exhibitions.

I wish to mention here a number of artists whose attainment amounts to an establishment of a National School. They do not share a style of painting but their subjects and/or form stem specifically from the Lebanese environment and the Lebanese way of life.

Daoud Corm, 1842-1930.

Daoud Corm is one of the significant pioneers of the artistic renaissance in Lebanon. He went to Rome in 1870 and was influenced by the works of Raphael, Michelangelo, Veronese and Titian. Corm's dedication made him frequent most of the galleries and museums. Later he returned to Beirut and painted for convents, churches and mansions. He left behind a considerable collection of portraits which is now one of the sources of information about national costumes of the last one hundred years.

Habib Serour, 1860-1938.

Serour went to Rome to study in the Arts Institutes, then to Egypt and much later returned to Beirut to devote himself to painting and to teaching at the Imperial Ottoman School. His outstanding technique brought him quick recognition. He painted important Lebanese personalities, religious leaders, dignitaries of the Ottoman Empire and fulfilled some commissions for convents and churches. He also painted the Lebanese countryside with its special features: deep valleys, buckets of figs and peaches, partridges and fish. All his work is realistic in style.

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**YAOUD CORM:** Cheikh Chahine Taleb Hobeiche. Pastel, 65 × 55 cm, 1910. Coll. Charles Corm.  
*Sheikh Chahine Taleb Hobeiche. Pastel, 65 × 55 cm, 1910. Coll. Charles Corm.*

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**HABIB SEROUR:** Oiseaux. Pastel, 50 × 35 cm, 1924 Coll. Naoum Serour  
*Birds. Pastel, 50 × 35 cm, 1924 Coll. Naoum Serour*

Khalil Saleeby, 1870-1928,

In 1890 Saleeby left Lebanon for Edinburgh where he studied painting for a time. He then went to Paris, studied under the direction of the classical painter Puvis de Chavannes, and at the same time became acquainted with Courbet's realism. In 1900 Saleeby returned to Beirut. In his youth he followed the lines of academic classicism; later his work became more impressionist.

Khalil Gibran, 1883-1931,

Gibran was born in Becharri in Lebanon and as a child emigrated to the United States. He studied painting in Paris.

Gibran's art was in close symbiotic relationship with his literary talent and the writer's hand and genius can easily be seen in his artistic works. In the same way, his written productions bore the obvious mark of the painter. Gibran's literary output, which received considerable recognition from the Arab world and many other countries, was fed by three main sources: first, that of symbolist poetry, not the poetry of phantasmagory and illusion but rather poetry which takes its root in human reality; second, the philosophical strain based on evangelical love, the song of Zarathustra and the meditations of the founders of the great far-eastern religions; third, of pictorial art, at its highest level of perfection. These same sources inspired Gibran's painting.

Youssef Hoyeck, 1883-1962,

Hoyeck spent twenty years studying drawing and sculpture in Rome and Paris. Later he devoted himself exclusively to sculpture and settled in Lebanon in 1939. He spent twenty more years teaching in his studio and then sought refuge in Aoura in Batroun where he spent the rest of his life producing statues. Some were portraits of Lebanese and Arab personalities, others were of nymphs and goddesses of mythology. In 1956 he was awarded the title of 'Knight of the National Order of the Cedar' for his great contribution as a teacher and sculptor.

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. **SALEEBY:** Portrait de femme. Huile, 44 × 36 cm, 1916. Coll. Dr Samir Saleeby.

*Portrait of a woman Oil, 44 × 36 cm, 1916. Coll. Dr. Samir Saleeby.*



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**KHALIL GIBRAN:** Les Trois Étapes. Dessin, 28 × 22 cm, 1920. Musée Gibran à Becharré.  
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**KAHLIL GIBRAN:** *The Three Stages. Drawing*, 28 × 22 cm, 1920. *Gibran Museum at Becharré.*  
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**YOUSSEF HOYECK :** Nu assis. Bronze, haut. 50 cm, 1940. Coll. Charles Corm.

*Sitting nude. Bronze, height 50 cm, 1940. Coll. Charles Corm*

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**OUSSEF HOYECK:** Femme libanaise. Pierre rocheuse, haut 50 cm, 1938. Coll. Charles Corm  
*Lebanese woman. Stone, height 50 cm, 1938. Coll Charles Corm*

Youssef Ghossoub, 1898-1967,

Ghossoub was a sculptor from Phanar who received his basic art training from Mukhtar, the Egyptian sculptor, and whose technique was sharpened in Paris and Rome between 1927 and 1935. His style followed a traditional academic line. After his death there remained in Lebanon, Syria and Palestine more than a hundred of his sculptures and statues.

César Gemayel, 1898-1958.

Dissatisfied with being a pharmacist, Gemayel attended Saleeby's studio for three years and in 1927 went to Paris. He studied drawing at the Académie Julian and was fascinated by Parisian Impressionism. He produced landscapes, portraits and wrote poetry and sketches about life in the mountains. At the beginning of the Forties he taught at the Académie Libanaise des Beaux-Arts for several years. In 1956 he was awarded the title of the 'Knight of the National Order of the Cedar'. Most of his paintings are exhibited in the César Gemayel Museum in Beirut.

Omar Onsi, 1901-1969.

In 1920 Onsi visited Saleeby's studio and was greatly impressed by his work, and particularly the luminosity of colour in his paintings. This had a great influence on his work. Later he went to Jordan to work as a tutor for the Princesses of the Hashemite family. In 1928 he went to Paris for three years in order to perfect his training, after which he returned to Lebanon. He painted mainly in water-colours; nature was his main theme. He was awarded the title of the 'Knight of the National Order of the Cedar' in 1956.

Moustapha Farroukh, 1902-1957.

Moustapha Farroukh went to Rome in 1924 and registered at the Royal Academy of Fine Arts. In 1929 he went to Paris to acquaint himself with European art schools of that time and to study among successful French artists such as Paul Chabas. In 1932 he returned to Beirut and started painting, teaching and exhibiting. His most common theme was Lebanese villages and peasants, but he also painted portraits.

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**CÉSAR GEMAYEL:** Les Baigneuses. Huile, 46 × 34 cm, 1956. Musée Cesar Gemayel.  
*The Bathers. Oil, 46 × 34 cm, 1956. Cesar Gemayel Museum.*

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**OMAR ONSI:** Maison au Djebel Druze. Huile, 55 × 37 cm, 1933. Coll. Dr Muhammad Onsi.  
*House in Jebel Druze. Oil, 55 × 37 cm, 1933. Coll. Dr. Muhammad Onsi.*

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**JUSTAFA FARROUKH:** La Maison de l'artiste - Aquarelle, 34 - 25 cm, 1948. Coll. Hani Farroukh.  
*The Artist's house - Watercolor - 34 - 25 cm, 1948. Coll. Hani Farroukh.*



He was given the title of 'Knight of the National Order of the Cedar' in 1956 and on February 19, 1957 died of leukemia.

Mouazzaz Rawdah, 1906.

Mouazzaz Rawdah studied at the Académie Libanaise des Beaux-Arts, then continued at the American University of Beirut. In 1960 she left for Paris to work in Cotes' studio and afterwards came back to Beirut to work in stone and wood. Her work in stone is characterised by geometric sharpness of line while her works in wood are semi-figurative with rounded and polished forms.

Mouazzaz Rawdah's main concern is the movement and the fundamental rhythm of the human body. She works from historical and folkloric themes, such as 'the escape of Elisa' and 'the dancing girl' or 'Dabke'. She was awarded the prize of the Ministry of Tourism for her project in Saida (Hayalissa), the Sursock Museum Prize in 1967, the Rotary Prize of 1968 and the Saint George Hotel Prize in 1971.

Saliba Douaihy, 1912.

Saliba Douaihy was born in Ehden. He studied painting for four years in Habib Serour's studio. The Lebanese Government took an interest in his talent and in 1932 sent him to Paris to study at the École Nationale des Beaux-Arts. After his graduation he left for Rome for a year and then came back to Lebanon.

He spent four years standing on scaffolding to decorate the walls and ceiling of Diman Church. In 1950 he left for the United States where he brought to completion his experimentation known since then as 'Douaihy's style'. This was characterised by a pictorial flattening-out, giving these paintings a two-dimensional quality of length and width. In 1956 he was given the 'Knight of the National Order of the Cedar'.



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**IAZZAZ RAWDAH:** Twist Bois d'eucalyptus, haut 100 cm 1964 Atelier de l'artiste  
*Twist Eucalyptus wood height 100 cm 1964 Artist's studio*

Halim el-Hage, 1915.

In 1932 he attended the Arts and Crafts School of Beirut (Académie Libanaise des Beaux-Arts) where he studied the basics of industrial drawing and casting. During this period he visited the studios of César Gemayel, Moustapha Farroukh and Omar Onsi to benefit from their experience. The most fruitful stage in his career began when the poet Charles Corm commissioned him with fifty sculptures on themes selected from the Cananeo-Phoenician heritage, to be exhibited subsequently at the New York International Fair in 1933.

At the beginning of the Forties he collaborated with Youssef Hoyeck and shared his studio, which was in one of Charles Corm's houses. Hage executed the castings of his statues under the direction of Georges Cach at the Académie Libanaise des Beaux-Arts in 1947. In 1949 he left for Rome where he attended the Fine Arts Academy and the School of Medals. After his return from Rome he worked at statues, torsos, symbolic and historical sculptures, high relief, engraving and medals of all kinds and themes.

Salwa Rouda Choucair, 1916.

Choucair manifested her interest in art throughout her primary, secondary and university education (1945-1947) at the American University of Beirut. At that time Salwa Raouda was pursuing her training in the Studios of Moustapha Farroukh and Omar Onsi. In 1948 she left for Paris to continue her training at the Ecole Nationale des Beaux-Arts, where she studied sculpture, lithography and fresco, and then went to the Académie Grande Chaumière. She also visited Leger's studio and finally the 'Abstract Art' studio.

In 1951 she had two exhibitions in Paris which constituted her output of that period, and then returned to Beirut and dedicated herself to private work. In 1962 she exhibited eighty works, both drawings and sculpture. From then on sculpture became her main preoccupation. She received several prizes: the Court of Justice Prize (1963), the Ministry of Tourism Prize (1966), the Alexandria Biennale Prize (1968), the National Prize of Sculpture (1971) and the Sursock Museum Prize (1965, 1966, 1967, 1973).

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**HALIM EL-HAGE :** Le Navigateur phénicien. Polyester, haut. 100 cm, 1973. Coll. Ministère du Tourisme.  
*The Phoenician navigator. Polyester, height 100 cm, 1973. Coll. Ministry of Tourism.*

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**SALOUA RAOUDA CHOUCAIR:** Lignes courbes. Bois, haut. 60 cm, 1964. Coll. Ministère du Tourisme.  
*Curved lines. Wood, height 60 cm, 1964. Coll. Ministry of Tourism*

Rachid Wehbi, 1917.

As a schoolboy Wehbi started drawing portraits of his friends. Later on he turned to famous artists like Kalil Gibran, Youssef Karam, Saad Zaghloul, and also copied the works of the great classical masters. Between 1932-1937, he frequented Habib Serour's studio, and then he went to Cairo to study at the High School of Fine Arts, where he received his Diploma in 1945. He also studied decoration and drama for two more years.

At the end of the Fifties, Wehbi made several trips to Italy, Spain, Holland, England, Russia, Yugoslavia, France and Greece to widen the scope of his artistic knowledge. He taught art at the Arab and Lebanese Universities for twenty-five years. In 1956 he was awarded the Medaille de l'Instruction Publique First Degree in 1971, the National Prize of Painting and the Said Akl Prize in May 1972. He had exhibitions in Cairo (1946), UNESCO in Paris (1948), in Russia (1957), in Belgrade (1962), Biennales of Alexandria and the Lebanese Ministry of National Education.

Mounir Eido, 1920.

Mounir Eido was among the first students to attend the Académie Libanaise des Beaux-Arts and one of the first graduates to go to Europe for artistic training.

In 1948 he entered the Académie Grande Chaumière in Paris and studied in Othon Friesz's studio. Then he attended the Ecole Nationale des Beaux-Arts and worked in the sculptor Louis Lique's studio. Towards the end of 1952 he returned to Beirut to take up teaching and undertake research in his private studio where, later, 'seminars' were given in theoretical, practical and technical studies in drawing, sculpture and composition.

Michel Basbous, 1921-1980.

As a youth Basbous was taught by the sculptor Youssef Hoyeck. Later he pursued his training at the Académie Libanaise des Beaux-Arts (1945-1949). In 1949 he left for Paris where he attended the Ecole des

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**RACHID WEHBI:** *Najwa*. Pastel, 60 × 50 cm, 1973. Atelier de l'artiste  
*Najwa*. Pastel, 60 × 50 cm, 1973. Artist's studio

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**MOUNIR EIDO:** Mouvement. Aluminium, 45 × 25 cm, 1970. Atelier de l'artiste.  
*Motion. Aluminum, 45 × 25 cm, 1970. Artist's studio.*

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**MICHEL BASBOUS:** Les Trois Obélisques. Deux en calcaire blanc, un (au centre) en béton armé, h. 400 cm. Rachana.  
*Three Obelisks. Two in white limestone, one (center) in reinforced concrete, h. 400 cm, Rachana.*



Beaux-Arts and worked in several studios, after which he came back to his village, Rachana, and adopted a geometric style. His sculptures may be found in private collections in France, the United States, Greece, Switzerland, Brazil and Japan. His main exhibitions abroad were: The International Exhibition of Sculpture at the Rodin Museum in Paris (1961-1966), in Moscow and Leningrad (1957), at the Halles Baltard in Paris (1971), in Oxford (1971) and in Tokyo (1973).

Jean Khalifé, 1923-1982.

He went to the Académie Libanaise des Beaux-Arts in 1947, and continued in Paris at the Ecole Nationale des Beaux-Arts and at the Académie Grande Chaumière between 1951 and 1954. Later he made several trips to Europe to study, experiment and exhibit, and had a year of specialisation in Rome (1959-1960) and another year in Paris (1963-1964), during which he organised a private showing at the Galerie de l'Université. In 1971 he participated in a collective exhibition in England at the Tate Gallery, London and another one at the Ashmolean Museum of Oxford. Jean Khalifé's work of that period was both abstract and figurative.

Today his art is characterised by a well-defined linear form on a background of ethereal colour which fades towards infinity and is bonded to the form through a synthesis that gives the whole painting an abstract and concrete look at the same time; this is what Khalifé means when he said "I have reached the point where the abstract and the concrete are fused together". His works are found in France, England, the United States, Japan, Brazil, Mexico, Portugal, Switzerland, Italy, Poland, India and Russia (Pushkin Centre in Moscow). Some of his paintings are on permanent exhibition at the Galerie de l'Université in Paris and at the Elvaston Gallery in London.

Helen Khal, 1923.

She studied at the Académie Libanaise des Beaux-Arts (1946-1950) and then at the Art Students' League in New York. In 1955 she came to Lebanon where she devoted herself entirely to painting. At the beginning of her career she was a figurative painter and later became

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**IAN KHALIFÉ:** Abstraction géométrique. Huile, 45 × 45 cm, 1950. Atelier de l'artiste.

*Geometric abstraction. Oil, 45 × 45 cm, 1950. Artist's studio.*

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**HELEN KHAL:** Tareq et Jawad. Huile, 100 × 65 cm, 1963. Atelier de l'artiste.  
*Tariq and Jawad. Oil, 100 × 65 cm, 1963. Artist's studio.*

semi-abstract. In the Seventies, and perhaps under the influence of her teaching at the American University, Helen Khal returned to figurative art. Her forms are now compact, to be in harmony with colour. Indeed, colour reinforces form inasmuch as form gives more presence to colour. The dominant element in her paintings is the evocative intensity of the sun.

Farid Awad, 1924-1983.

Awad studied at the Académie Libanaise des Beaux-Arts from 1943 to 1947 with César Gemayel, then went to Paris in 1947 to complete his training at the École Nationale des Beaux-Arts. He stayed there for four years and worked in Othon Friesz's and André Lhote's studios. In 1951 he returned to Beirut and organised a series of exhibitions. In 1959 he again left for Paris and settled there, making occasional visits to Lebanon to exhibit his works.

Critics point out the affinity between his art and that of the French existentialist painters. In terms of emotions, Awad's painting is related to romantic and lyrical realism. Among his exhibitions abroad: Galerie Cazenave, Paris (1964), Salon des Réalités Nouvelles, Paris (1964-1965), Sulzbach-Murr, Germany (1969).

Alfred Basbous, 1924.

Basbous learned a great deal from his brother Michel Basbous, with whom he shared common experiences. In 1960-1961 he received a scholarship from the French Government to study at the École Nationale des Beaux-Arts and visited the sculptor Collamarini's studio.

For more than fifteen years he has been chiselling stone and wood in a continuous search for the essence of aesthetic in sculpture, through the analysis of the relationship between volume and space. His experimentation has been based on the utilisation of a technique which brings to an end the predominance of organic forms with

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**IRID AWAD:** *Le Quai*. Huile, 46 × 55 cm, 1973. Coll. Assaad Andraos.

*The Waterfront*. Oil, 46 × 55 cm, 1973. Coll. Assaad Andraos

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**ALFRED BASBOUS :** *Signe de joie* - Marbre gris - haut 60 cm. 1972 - Atelier de l'artiste  
*Mark of joy* - Grey marble - height 60 cm. 1972 - *Artist's studio*

geometrically defined outlines and also the utilisation of soft convex forms, abstract but still related to the figurative.

Basbous took part in 1961 and 1966 in the World Exhibition of Sculpture at the Rodin Museum in Paris. He exhibited in Paris (1971) and Tokyo (1973). A large number of his sculptures can be found in private collections in Lebanon, the United States, France, England, Switzerland, Germany, Japan, Canada and Turkey.

#### Chafic Abboud, 1926.

Chafic Abboud was born in Bikfaya. He began engineering studies but gave them up in 1945 to attend the Académie Libanaise des Beaux-Arts to study painting. In 1947 he left for Paris to join the École Nationale des Beaux-Arts and was a regular visitor at Friesz's, Metzinger's and Leger's studios. He spent a long time in Lhote's studio and took up residence in Paris. The three periods of his career have been figurative, abstract and semi-abstract.

He exhibited in Paris at the following galleries: Galerie Bone (1955), Galerie La Roue (1959, 1965, 1968), Galerie Cazenave (1961, 1963) and Galerie Le Fanal (1967).

#### Paul Guiragossian, 1926-1982.

His early education was strictly religious. In 1944 he began his artistic training at the Italian Academy of Pietro Jaghetti, then between 1946 and 1949 at the Institute Yarcon. Guiragossian completed his formative period attending the Florence Academy of Fine Arts in 1956. After that he spent three years in France and three years in the United States.

Because he was closely acquainted with poverty, he painted with biting realism: thick black lines, winding, twisting, breaking bodies throbbing with suffering. His brushstrokes were thick and brutal. Beyond the immediate presence of black, his dazzling stained-glass colours can be traced back to purely religious sources.

After 1954, Guiragossian had several exhibitions, especially

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**ABBOUD:** Himlaya. Huile, 135 × 135 cm, 1973. Coll. Assaad Andraos.  
*Himlaya. Oil, 135 × 135 cm, 1973. Coll. Assaad Andraos.*



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**AUL GUIRAGOSSIAN:** L'Attente. Huile, 112 × 74 cm, 1959. Coll. Camille Geagea.

*Waiting. Oil, 112 × 74 cm, 1959. Coll. Camille Geagea.*

in the West: In Paris (Galerie Mouffe), Frankfurt (Garten Haus), Munich, Washington, Chicago, New York and Detroit. The Corcoran Museum in Washington D.C. selected him as 'Artist of the Year' in 1970. In 1973 he was awarded the National Prize for Painting.

Said Akl, 1926.

Said Akl, born in Damour, has been both a poet and a painter. He attended the Académie Libanaise des Beaux-Arts in 1949. Then he went to Paris in 1951, where he devoted himself to study and research until 1954. In 1954 he organised his first exhibition at the Galerie Le Cadre. He made several trips to Europe in 1955 on a study scholarship in Rome, and three other trips to Paris in 1958, 1963 and 1964, where he visited the studios of Waldemar George, Marc Saint-Saens and Jean Picart le Doux.

In the Seventies he accomplished an almost decisive breakthrough; he developed a calligraphic style. He took part in all the exhibitions of the Ministry of National Education and Fine Arts, in the Biennales of Alexandria and Sao Paulo and in Paris (1954). In 1955 he was awarded the President of the Republic Prize.

Said Akl contributed to art not only through poetry and painting but also by organising scholarships and prizes for talented artists and students.

Halim Jurdak, 1927.

Jurdak studied at the Académie Libanaise des Beaux-Arts in 1953 to 1957, then pursued his training at the École Nationale des Beaux-Arts in Paris and the Académie Grande Chaumière. From 1957 to 1963 he went to Lhote Academy, after which he spent three years in Paris until 1966. He then spent three months in Munich, Stuttgart, and a month in London.

Halim Jurdak was the first Lebanese artist to practice engraving as a medium for artistic expression. He organised three exhibitions in Paris in 1963, 1954 and 1965 at the Galerie Triade for the magazine 'Arts' (April 1963). Gluzeau Ciry wrote: "With great fineness in line and treatment, Jurdak engraves semi-abstract evocations which convey

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**SAID AKL:** *Minotaure*. Huile, 60 × 50 cm, 1973. Atelier de l'artiste.  
*Minotaur*. Oil, 60 × 50 cm, 1973. Artist's studio.

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**ALIM JURDAK:** Portique d'Ichtar Gravure, 45 × 35 cm, 1960. Coll. privée  
*Ishtar Gate. Engraving, 45 × 35 cm, 1960. Private collection.*

with brilliance the atmosphere of 'A Thousand and One Nights'". According to the critic Berthin Montifroy, "His mastery in the treatment allows for control that restricts neither the enthusiasm nor the creative force". Robert Cami said "He is among the very good engravers of our time and he makes a new contribution to the modern artistic movement of his country".

In Lebanon Halim Jurdak devoted himself to experimental works dealing with both materials and themes. Instead of using copper plates as negatives for positive prints, he worked them as artistic productions per se, which is related at the same time to engraving and sculpture.

In every part of Jurdak's engraving one can find a structural frame tying the parts together in order to create a complete whole. He was striving to free himself from the influence of the Parisian colouristic school in order to re-create the colours of the East when he illustrated Oriental tales and arabesque designs. His work remained, however, at the semi-abstract level. In 1961 he received the first prize for engraving given to a foreigner by the National School of Fine Arts in Paris.

#### Aref Rayess, 1928.

Aref Rayess exhibited his first works in 1948 without having ever been to an art college or studio. In the same year he went to Africa and from there to Paris, where he studied in the studios of Fernand Leger, André Lhote and Zadkine. Later, in 1959, thanks to a scholarship from the Italian Government, he went to Florence and Rome. Rayess's work was characterised by its perpetual journeys from expressionism to surrealism, from abstractionism to realism.

Aref Rayess's work is on permanent exhibition at the Gallery Numero in Florence and the d'Arcy Gallery in New York. Other work may be found in the Excelsior Gallery in Mexico City and the Pogliani Gallery in Rome. Some of his sculpture is exhibited in New York and several Arab countries. He received prizes in both sculpture

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**REF RAYESS:** Haut et Bas. Encre de Chine, 46 x 28 cm, 1973 Coll. Muhammad Yazid  
*High and Low. Ink, 46 x 28 cm, 1973 Coll. Muhammad Yazid*

and paintings: in 1962, Court of Justice (sculpture); in 1963, Sursock Museum (sculpture); in 1965, UNESCO Beirut (painting); in 1966, Ministry of Tourism (sculpture).

Yvette Achkar, 1928.

Achkar was born in Sao Paulo, Brazil in 1928. Between 1947-1952 she studied at the Académie Lebanaise des Beaux-Arts. Two teachers directly influenced her work; the Italian, Fernando Manetti at the Académie and the French painter, Georges Cyr, settled in Lebanon. It was in Paris, on a scholarship from the French Government, that Yvette Achkar reached the full stature of her artistic development. She took part in collective exhibitions in Italy, Belgium and Yugoslavia, and participated in the Biennales of Paris, Alexandria and Sao Paulo.

Joseph Basbous, 1929.

Basbous learned his craft from his brothers, Michel and Alfred, producing sculpture mainly in olive, sack or cedar wood. He received his inspiration from the beauty of nature around him. In his work he was in constant search for harmony through allegory or abstraction. His natural ability and social contacts enabled him to sell his work to private collectors in France, Switzerland, England and Japan. In 1971 Joseph Basbous exhibited at the 'Halles Baltard' in Paris and in 1973 at the Yi-Nu Museum in Tokyo.

Wahib Btedini, 1929.

Wahib Btedini frequented the studios of Lebanese artists until 1960, when he left for Moscow. He studied there for six years at the Sourikov Institute of Plastic Arts. In 1966 he graduated with an MA Degree. Later he came back to Beirut and in 1967, he organised his first exhibition. He depicted themes from mountain life and villagers. Wahib Btedini straddled the line between impressionism and expressionism. He was awarded the Said Akl Prize in 1970.

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**YVETTE ACHKAR:** *Plage. Huile, 150 × 125 cm, 1973. Coll. Arthur Callahan*  
*Beach. Oil, 150 × 125 cm, 1973. Coll. Arthur Callahan.*



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**JOSEPH BASBOUS:** *Symphonie.* Bois d'olivier, haut. 100 cm, 1972. Tokyo, Japon.  
*Symphony. Olive wood, height 100 cm, 1972. Tokyo, Japan.*

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**WAHIB BTEDINI:** Cheikh druze. Huile, 50 x 35 cm, 1972. Coll. Mahmoud Abou Faisal  
*Druze sheikh. Oil, 50 x 35 cm, 1972. Coll. Mahmoud Abou Feisal*

### Adel Saghir, 1930.

After starting medical school and then studying political science and philosophy, Saghir could not repress his deep interest in the arts and finally, in 1952–1957 he attended the Académie Libanaise des Beaux-Arts and then continued his art education at the American University of Beirut. In 1959 he received a two-year scholarship to specialise at the Munich School of Fine Arts in Germany.

Adel Saghir was an abstract painter. He selected the Oriental school because it was specifically abstract. Mysticism, Sufism and Islam provided his inspiration. The Lebanese critic Victor Hakim has said that "Adel Saghir has chosen to express himself in terms of abstraction, starting from Oriental elements of decoration. These elements include the use of the Arabesque, especially curvilinear, but in Adel this Arabesque is translated into broken lines in search of an impossible quadrature". He emphasises that the artist's merit consisted in drawing his inspiration from the Oriental stylistic background, but without repeating its implication, since he stretched his Arabesques in order to extract from them the maximum of personal search. Adel has recently begun to return to figurative art, which was the basis of his first academic works.

### Nazem Irani, 1930.

At the age of twelve Irani began helping his father in his work as a decorator, making successful drawings and frescoes. In 1950 he was awarded a scholarship from the Ministry of Education for the Académie Libanaise des Beaux-Arts, where he spent three years studying painting, anatomy and sculpture. He was influenced by Rodin and Bourdelle, and by Beethoven, Mozart and Chopin, since Nazem was also a musician. During the Fifties he was known as a portrait artist. In 1959 he received a scholarship to specialise in sculpture in Moscow. He spent seven years from 1963 to 1966 studying in the studio of the Soviet sculptor, Nikolay Tmsky. In his final year of study he was awarded high honours. A copy of his works was presented to the Academy for the 50th Anniversary of the October Revolution.

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**ADEL SAGHIR:** Hexagone Acrylic, 200 · 160 cm, 1974  
*Hexagon Acrylic, 200 · 160 cm, 1974*

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**NAZEM IRANI:** Homme assis en tailleur. Ciment blanc, haut. 45 cm, 1973. Atelier de l'artiste.  
*Man sitting cross-legged. White cement, height 45 cm, 1973. Artist's studio.*

990

Nazem Irani's sculptures had in common an anatomical exactness and virtuosity of workmanship. They represented various attempts at different styles, beginning with the hierarchic element and the allegory of pharaonic sculpture, to the country realism and patriotic symbolism of modern Egyptian sculpture (school of Mahmoud Muktar) and ending with the geometric intellectualism of post-cubist art in Central Europe.

#### Amin Sfeir, 1931.

Amin Sfeir attended the Académie Libanaise des Beaux-Arts from 1951 to 1953 and then went to Paris where he entered the Ecole Nationale des Beaux-Arts, attending at the same time the Académie Grande Chaumière until 1955. He stayed in Paris until 1966, when he returned to Lebanon but on occasions visited London, Madrid and the United States. His exhibitions between 1968 and 1971 were exclusively devoted to the theme of children. In recent years, in addition to painting children, he has returned to the theme of flowers and landscape. Inspired by Spanish costumes, his colours have taken on the brilliance of glass painting. In 1964 he took part in the Paris Biennale, and in 1974 he exhibited in a collective show at the United Nations Centre in New York.

#### Wajih Nahlé, 1932.

From 1948 to 1953 Nahle studied painting with Moustapha Farroukh, whose influence is still visible in his recent works, especially in the areas of technique and colour.

Wajih Nahlé's art is still in a process of evolution. He finds his inspiration in the ancient Oriental and Islamic art and concentrates mainly on familiar Arab words such as 'God', 'Freedom' or sayings such as 'God is great'. He builds a picture, Oriental in mood and spirit, by surrounding the word with a series of small colourful pictures which constitute in themselves ancient tales and stories to form a homogeneous whole. He also gives the words a figurative function related to its meaning; with the letters of the word 'Allah'

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**AMIN SFEIR:** *Une Soirée.* Huile, 100 × 81 cm, 1972. Coll. Bob Caspersson, Stockholm, Suède.  
*Evening party.* Oil, 100 × 81 cm, 1972. Coll. Bob Caspersson, Stockholm, Sweden.

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**WAJIH NAHLÉ :** Arabesque. Huile. 100 × 70 cm, 1971. Coll. Albert Rizk.  
*Arabesque. Oil. 100 × 70 cm, 1971. Coll. Albert Rizk.*



meaning God, he draws a majestic sanctuary without artificially transforming the letters into pictures foreign to their original shape. Najih Nahle is struggling to free painting from the influence of the decorative technique to attain the depth of great painting.

Amir Elbacha, 1932.

Amir Elbacha attended the Académie Libanaise des Beaux-Arts from 1954 to 1957. In 1958, 1960 and 1962 he travelled to Paris, Italy and Holland. After a brief stay in Lebanon, he went to Spain in 1965 and later returned to Beirut.

His pictorial talent was strongly apparent in his water-colours and in drawings where an encounter was made between East and West, the abstract and the concrete. Elbacha preserved the topographical identity of landscapes and old houses through his water-colours and his aesthetic vision. He simultaneously utilised two or three dimensions to obtain contrast or conscious visual opposition. Among the exhibitions he took part in abroad were: the Paris Biennale in 1959; the 'Surindépendant Salon' of the Museum of Modern Art in Paris in 1964; the 6th Biennale of Conches in France in 1965; and the Salon 'Réalités Nouvelles' of the Museum of Modern Art in Paris in 1966.

Rafic Charaf, 1932.

In 1952 Charaf entered the Académie Libanaise des Beaux-Arts and participated in public exhibitions. In 1955 he received a scholarship from the Spanish Government and spent two years working at San Fernando Academy in Madrid. The Italian Government gave him a scholarship for specialisation at the Pietro Vanucci Academy in 1961.

At first his paintings were in black, a representation of protest against the miserable social situation in the Beqaa where he was born. In the Seventies he got rid of his visual obsession for black, and with equal passion immersed himself in sparkling and gay colours evocative of the myth 'Antar and Ali-Zaygaq' and other popular Arab themes. His works resembled the Parisian miniature. The influence of Islamic

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INE ELBACHA: Le Mont Hermont. Huile, 50 × 40 cm, 1973. Atelier de l'artiste.

*Mount Hermon. Oil, 50 × 40 cm, 1973. Artist's studio.*

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: **CHARAF**: Cavalier populaire. Huile, 60 × 55 cm, 1970. Coll. Banque de la Méditerranée.  
*Popular horseman. Oil, 60 × 55 cm, 1970. Coll. Banque de la Méditerranée.*

art in his work was very strong. In 1973 he was awarded the National Prize for Painting.

Mounir Najem, 1933.

Najem studied drawing in Cesar Gemayel's studio from 1950 to 1954 and continued his training at the Académie Libanaise des Beaux-Arts from 1954 to 1955. In 1956 he left for Paris and stayed there until 1959.

Influenced by Paul Klee's Tunisian period, Mounir Nejem abandoned the third dimension to move closer to Oriental painting, which led him to abstraction. The abstract colouristic tendency took over from the figurative. His paintings may therefore be classified as abstract art which display transparent colours that blend with lines to create accomplished works in form and expression.

Juliana Séraphim, 1934.

Juliana Séraphim studied painting in Lebanon, continued at the Florence Academy and then went to the Madrid Academy.

Her work since 1958 has been that of the fantastic, the supernatural and the highly surrealistic. Juliana's work is a pictorial representation of the 'Fleurs du Mal' by Charles Baudelaire or of Henry Miller's work. Juliana's drawings originate in the world of dreams, from her inner self. Her allegory, however, takes shape painlessly through a very conscious effort which is apparent in the composition of forms, the graceful movement of the lines and the harmonious poetry of colour. She has had several exhibitions in Florence, Madrid, and Paris at the Galleries Motte, Vesriere and Foret.

Nadia Saikali, 1936.

Saikali studied ceramics for two years and piano and ballet for five years before she joined the Académie Libanaise des Beaux-Arts in 1953. She completed her training at the Department of Engraving of the École Nationale des Beaux-Arts in Paris and at the Académie

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**MOUNIR NAJEM :** Composition. Huile, 100 x 73 cm, 1972. Coll. Kjell T. Ostbye.  
*Composition Oil, 100 x 73 cm, 1972. Coll. Kjell T. Ostbye.*

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**JULIANA SÉRAPHIM:** *Femme fleur.* Huile, 100 × 80 cm, 1966. Coll. Dr Georges Ghosn.  
*Flower lady.* Oil, 100 × 80 cm, 1966. Coll. Dr. George Ghosn.

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**A SAIKALI:** Tunnel du temps, volume cinétique. Plexiglas et métal chromé, animation lumière et couleurs, 1970. Coll. Marcel Girard.  
*Tunnel of time, kinetic volume. Plexiglass and chromed metal, light and color animation, 1970 Coll. Marcel Girard.*

Grande Chaumière in 1956 and 1957. Nadia Saikali gradually went from academism to kinetic art through successive stages, from simple abstraction to elaborate abstractionism by way of pantomine abstractionism.

In 1962 she discovered Zen and in the light of this philosophy Nadia Saikali embarked into a long experimentation with materials. In 1970 this period of search and experimentation culminated in an exhibition of transparent and irradiant kinetic works. The distribution of geometrically shaped glass stones induced an atmosphere permitting the enjoyment of the beauty of motionless tranquility and purity. Nadia Saikali's goal, according to Zen philosophy, has been to create works of art where harmonious unity reflects the beauty and order of the mind.

She was Professor of Painting at the Académie des Beaux-Arts from 1962 to 1974 and at the Institute of Fine Arts of the Lebanese University from 1965 to 1974. She received a scholarship from the Lebanese University to go to Paris to specialise in tapestry from 1974 to 1976.

She has taken part in collective exhibitions in Moscow, Belgrade, Rome, London, Belfast, Brussels, various cities in the United States, Mannheim (West Germany), Tokyo, in the Biennale of Paris of 1961 and 1963, the Biennale of Alexandria of 1962 and the Biennale of Sao Paulo of 1965. She has also organised private showings in Frankfurt (1964), Marbury (1964) and Paris (1964 and 1973). She was invited to participate in the Salon 'Réalités Nouvelles' in Paris in 1972, 1973, 1974, and in the Salon 'Comparaisons' in Paris in 1972 and 1974.

#### Moussa Tiba, 1936.

Tiba studied at the Académie Libanaise des Beaux-Arts from 1957 to 1961 and at the Academy of Fine Arts in Rome from 1964 to 1967. Later he returned to Beirut to work mainly in water-colours. In his lyrical canvasses, through the interaction of water-colour and light



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**MOUSSA TIBA:** *Le Mot.* Aquarelle, 74 × 54 cm, 1972. Coll. Albert Harfouche.

*The Word.* Watercolor, 74 × 54 cm, 1972. Coll. Albert Harfouche.

he was able to strip the bodies of their heavy outlines and weight, to transform them into winged beings whose flight vanishes in a symphony of colours. In April 1972 he exhibited his works at the Trifalco Gallery. Claudia Turuize from the Journal 'Albiazi Sera' said that "Tiba is a painter who associated a refined sensitivity to the perfection of the finished product and to the gushing of colours. His works are inspired from his imagination, quick to reach beyond the sensitive and the signified". Moussa Tiba belongs to the liberated school.

Ibrahim Marzouk, 1937.

Marzouk began his art training in the Académie Libanaise des Beaux-Arts. In 1959 he received a scholarship from the Indian Government and spent a year at the Arts Department of Hyderabad University. In 1965 the Lebanese Government awarded him a scholarship for a three-year specialisation in Rome. He exhibited in Pisa and visited Paris and Madrid. Marzouk was passionately attached to the old Beirut; he painted its streets and buildings in an academic style. His paintings in the Seventies constituted the pictorial essence of Marzouk, the mystic. He painted nature in impressionistic colours, without limit only to light reflections. He has also been a portrait painter.

Hussein Madi, 1938.

Hussein Madi, a painter and a sculptor, received his training at the Académie Libanaise des Beaux-Arts at the beginning of the Sixties. He completed his art education at the Institute of Arts in Rome, where he settled and had regular exhibitions. The Italian critic Joseph Silvaggi wrote about Hussein Madi. "His drawings are filled with symbols and rich with artistic conventions in simplified forms, they are enchanted script, a résumé of figurative art, the art of modern man."

Madi today makes use of the art of calligraphy. Using symbols which were originally pictograms, he tries to take these symbols back to the times when writing was half picture, half symbol. He has thus reconciled the real, represented by a primitive image, with the symbolic, connected with the inner life of man. Between these two poles he has

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**IBRAHIM MARZOUK:** Café oriental. Huile, 85 × 54 cm, 1965. Atelier de l'artiste.

*Oriental coffeehouse. Oil, 85 × 54 cm, 1965. Artist's studio.*

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**HUSSEIN MADI:** Conversation. Bronze, haut. 20 cm, 1969. Coll. Dr Adolfo Salvatori, Ro  
*Conversation. Bronze, height 20 cm, 1969. Coll. Dr. Adolfo Salvatori, F*

built marvellous worlds; the realistic one which binds man to the earth and the symbolic one binding man to his conception of the world.

In Hussein Madi's statues one finds a creative power which translates human feelings. It already existed in the Oriental artistic heritage and has started again to play its civilising role in the art of today. He has had exhibitions at: Gallery il Poliedro, 1969; Gallery Soligo, 1970; Gallery Trifalco, 1973. He also took part in exhibitions in honour of recognised artists at the Gallery d'el Sole, Rome, 1971; Trifalco, Rome, 1972; Gallery Anthea, Rome (along with Picasso, Miro, Vasarely) in 1972; Gallery Cortina, Milan, 1973; and the Tokyo National Museum, 1973. He is the only Lebanese artist whose works have been selected by Michel Tapie for his encyclopaedia 'Abstract Spaces', which tells "the story of art in the contemporary world".

#### Odile Mazloun, 1942.

Mazloun studied drawing in Georges Cyr's studio in 1959, the American University in 1960 and at the Académie Libanaise des Beaux-Arts in 1961 and 1962. After studying two more years at Georges Cyr's studio she left for Paris in 1964 to complete her training at the Ecole Nationale des Beaux-Arts, at the Louvre School, and finally in 1969 at the Kennedy Centre.

The content of Odile Mazloun's painting might be described as closer to a fanciful reality than realistic painting. She painted a personal vision of nature not taken from an existing reality. This is why her painting was abstract in its expressions and objective in its execution.

She took part in the Alexandria Biennales of 1963, 1964 and 1971, exhibited in Paris, 1969, in Brussels, 1971, and in Munich, 1972. She held private exhibitions in Beirut in 1963, 1964, 1968, 1971 and 1974;

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**ODILE MAZLOUM:** Urgüp, Turquie. Huile, 50 × 70 cm, 1973. Coll. privée.

*Urgüp, Turkey. Oil, 50 × 70 cm, 1973. Private collection.*

at the Springs Salon, UNESCO from 1962 to 1971 and at the Autumn Salon at the Sursock Museum from 1962 to 1968.

I have attempted to define in brief outline the objectives and attainments of Lebanese artists during the last two hundred years. I do not make claims about their achievement and importance as pioneers of the modern movement. However, I am confident that they represent a substantial collective attainment as a Lebanese School. The problem which Lebanon is facing now is how to involve them in the shaping of the National Art Education Programme and how to use their creative work to educate the nation about its own culture. There is no doubt that without a National Gallery or National Museum of Fine Arts their attainment will only be known to their closest friends and foreign customers. Their works deserve to be known and it is the function of art education to disseminate knowledge of art.

### 3. Current Issues.

#### a. Amendment of Art Programmes.

The growth of the arts in Lebanon has been abruptly halted by the outbreak of the civil war, and programmes which had already begun have had to be suspended. Many artists have left the country, either for the West or for the Gulf States, and the priorities in the near future will lie in the rebuilding of what has been destroyed. Nevertheless the problems left unsolved, or only partially solved at the time of the outbreak of war, will one day have to be considered.

Art is one of the most tangible cultural factors: works of art and of architecture tend to survive under care and protection and act as a stimuli to successive generations. A knowledge of one's cultural heritage is most effectively developed through the field of art as a means of fostering interest in one's country. Students should be conscious of the works of the past and of those produced in the present which are relevant to their surroundings. The present Lebanese syllabus does not include art history, i.e. Phoenician and Islamic art, art appreciation or design. This reinforces the need for a new art syllabus including the courses mentioned above.

In the view of Aref Rayess (personal interview), President of the Association of Lebanese Artists and a Professor of Art at the Lebanese University, Islamic art should be included in the art syllabus regardless of its alleged non-figurative tradition. "Islamic art is, in reality, an art of both interior and exterior order, a creative aesthetic problem based on the stylisation of plants, flowers and trees. It is an art employed for decorative and functional objects." <sup>65</sup>

The view that Islamic art is, of necessity, non-figurative, is contradicted by commentators such as Okasha<sup>66</sup> who points out that the Koran contains only one passage (Sura V92) which could be construed as a condemnation of figurative art. It classes "statues, wine, games of chance and divination as an abomination of Satan's work - avoid it". The passage is clearly designed only to prevent idolatry.



Reports of later chronicles were based not on the Koran itself but on the Hadith, the sayings attributed to the Prophet Muhammad by oral tradition. The major concerns in Muhammad's teaching were that nothing should come between the worshipper and his God and that the worshipper should not be distracted from absorption in prayer. The fact remains that for many centuries the Muslim attitude to figurative art was reserved. Art manifested itself not only in the decoration of the Mosques,<sup>67</sup> but also in illustrated manuscripts<sup>68</sup> and mural paintings.<sup>69</sup> While figurative art is now generally accepted in Lebanon, it is still widely believed that figurative treatment of Islamic religious themes is not acceptable. This reflects the weakness of art education in Lebanon.

The alleged non-figurative tradition of Islamic art is a myth based on ignorance. It is true that the Arabs in Africa and the Middle East shunned representations, but the Turks, Tartars, Indonesians and Iranians produced magnificent works of figurative character within the Islamic culture. The claim of the non-figurative prohibition is made by people who identify Islam solely with the Arabs. Islam is a universal religion like Christianity and should not be associated with one particular national group and its regional manifestations.

The second major influence on artists in Lebanon has been that of the West. Lebanon, of all the Arab-speaking countries, has been opened to the West. Rayess points out that as the programme used by the academic artists of the West has been imitated by our academic artists, the artistic problems of Lebanon to a great extent reflect the problems of art in the West.<sup>70</sup> In spite of the fact that Western abstract art might be expected to be well received in Lebanon because of its traditional links with the West as well as for reasons of affinity with the non-figurative Islamic traditions, nevertheless the public seems to prefer popular figurative presentations of entertaining subjects of low grade commercial 'Kitch'. The obvious cause of such an attitude is the virtual absence of 20th century art education in general education of the country.

The lack of faith in the potentialities of an original artistic tradition independent of the West can be directly related to the absence of any emphasis in general education which would make the pupils aware of their own artistic heritage. This problem is well known in the countries outside Western Europe and there seems to be a great difficulty for any nation without vast educational resources to counteract the tendency for art to follow either a popular commercial trend or to imitate sophisticated models of the West.

In order to come to grips realistically with the problem of improving art education, it is necessary to ensure interaction of the Ministry of Education and Fine Art, the Centre of Education Research and Development (CERD) and individual educators. Thus, the improvement of art and design should involve both legislative and professional action (Appendix A).

The exact content of such a revised programme in art education could only be rightfully determined through the combined efforts of all those groups mentioned above. The complexities involved in the coordination of all the professional, administrative, financial, civic, cultural and social factors, as well as the availability of resources, will determine the dissemination of art and design education throughout the country.

The main responsibility for a revised programme lies mainly with the Ministry of National Education and Fine Art, which has to ensure efficient planning, organisation and administration. Its function is to promote and encourage education, cultural and artistic activity, to organise and regulate educational affairs, and also to preserve archaeological remains. Therefore any plan for promotion or change in the arts, to be effective, should involve the five agencies under the Ministry of National Education and Fine Arts, which are as follows:

1. The Directorate General of National Education:
  - a. The Directorates of Elementary and Secondary Education
  - b. The Teachers Preparation Service

- c. The Educational Research Service
  - d. The Cultural Affairs and Fine Arts Service
  - e. The National Library Service
  - f. The Physical Education and Scouting Service
  - g. The Private Education Service (App. A 12, fig. 2).
2. The Lebanese University.
  3. The National Conservatory.
  4. The Directorate of Vocational and Technical Education.
  5. The Directorate General of Archaeology (App. A 11, fig. 1).

The parts that should be played by the appropriate agencies in diffusing and upgrading the standard of art education fall into the following areas:

- a. Adoption of a recommended art curriculum.
- b. Adequately trained art teachers (private and State).

Although teacher training institutes produce art teachers for the elementary secondary levels, the quality and number falls short of the level required. Therefore, means of improvement have to be taken into consideration, such as up-dating the syllabus and providing a flexible, functional environment with the necessary facilities, including carefully designed, well-equipped art rooms. All of this would contribute effectively to significant educational development in art.

Since art education is part of general education throughout a number of school years, art teachers must undergo a thorough training in art education. Such training usually consists of a programme of undergraduate studies in general and art education, plus graduate work in the fields of fine arts and education.

In such programmes no discrimination as to importance should be made between the elementary and secondary levels of instruction. Seminars and work-shops should be provided mainly during summer to keep teachers informed on up-to-date research and methods of teaching in art education. Special training should be given for student counselling – counselling should be encouraged in elementary and secondary schools as well as in university for both academic and social welfare of the pupils.

The Centre for Educational Research and Development needs to provide funds for the training of art specialists in the visual arts and in art education. Some of these art specialists would be consultants and would be responsible for up-grading and implementing the art programme for the prospective elementary school teachers in the Teacher Training Institutes. The pre-service training in art for elementary school teachers should provide them with a sound psychological and philosophical background in art education which would enable them to experience the creative process and discover for themselves how the teaching of the visual arts might contribute to the development of the social, emotional, perceptual, creative and aesthetic growth of the individual. From such direct experiences with the creative process, and through the evaluation of their personal experiences, they would eventually acquire knowledge of the structure of the visual arts and their basic elements and principles of design, composition, etc. They would also develop skills and confidence in working with a variety of art materials, tools and techniques. In addition, they might come to realise that "...to learn, to see anything well is a difficult undertaking. It requires the activity of the whole personality".<sup>71</sup>

Prospective teachers need to develop basic concepts and teaching methods which will take into consideration the nature of the creative process and the nature of the child's graphic expression. They need to understand and be able to recognise the characteristic ways in which children develop visual conceptions and perform in the visual arts at

different age levels. Moreover, they should have an opportunity to observe and evaluate practical art class situations in schools where the visual arts form an integral part of the elementary educational programme. Prospective elementary school teachers also need to extend their knowledge of the arts through reading selected art books and magazines, visiting art galleries, museums and exhibition centres, talking to artists and art educators, and viewing films and demonstrations of various art media, techniques and procedures. Through such involvement with the visual arts, prospective teachers would acquire more knowledge of the field, develop aesthetic awareness and would be better equipped to teach art to elementary school children.

A considerable time may elapse before such needs are met. But the fact remains that art is presently being taught in the Lebanese elementary schools in such a way that it is not surprising that art does not receive a wider acceptance in society. If art is to achieve its due significance and purpose in elementary education, then teaching which is superior to that which non-art specialists can provide is urgently needed.

Art specialists or consultants should work with school administrators, principals and teachers at the various elementary levels in the organisation of workshops, development of curriculum materials and so forth. They should also act as art and design consultants by: a) assisting elementary classroom teachers at various levels with regard to their art programmes; and b) by demonstrating and actually teaching art classes at different levels in the elementary school. Such art consultants should have a flexible schedule which would permit them to have weekly rotating visits in as many elementary schools as they could effectively handle. One of the major duties of an art consultant should be to bring together the administrative and teaching staff in every elementary school in order to unify their efforts towards improving the status of art education in general and to prepare the ground for prospective teachers who should eventually take over the teaching of art in public and private elementary schools. Every elementary school should

have at least one trained art teacher. She or he would be able to provide leadership and assistance for the existing art programme and see to it that the present programme is being taught adequately until new art programmes are sequentially developed through all grades from elementary up to college levels.<sup>72</sup>

b. The Use of the Media for Educational Purposes.

The Educational Television and Radio Centre, associated with the Centre for Educational Research and Development, should take positive steps towards changing general public receptiveness to the arts by providing art programmes and documentaries about the lives and works of foreign and local artists, art history, art appreciation, as well as instruction in painting, sculpture and crafts.

Special programmes should be designed for students as a support for art instruction in the classrooms; although for some art instruction television may not be the best medium, its advantages nevertheless outbalance its disadvantages.

The advantages and disadvantages of art instruction via television in classrooms may be summarised as follows:

1. The television lesson can rarely be geared to the specific instructional needs of a particular classroom and is therefore not a substitute for regular teaching.
2. It is a basically inflexible medium with regard to timing.  
1 and 2 are not applicable if a video is used.
3. Colour, moreover, has not yet been perfected to the point where one can safely study the quality of colour in art works presented on television. On the other hand, television can support the existing art programme by presenting what the average teacher cannot easily provide: interviews with local and international artists, close-ups of processes such

as jewellery making and other local crafts – as well as painting and programmes on the history of art aided by access to original works of art from local or international museums.<sup>73</sup>

Lanier offers prepared units presenting specific visual and verbal content – instructional media in Lanier's view are much more than support material; they can provide the very basis of a curriculum. In Lanier's units, content is broken down into its most manageable segments and sequenced in a logical progression with a wide range of visual materials suggested for each step.<sup>74</sup>

There are many ways by which instructional media are able to extend students' perceptions of art:

- Art lessons through television may help to diminish the gap that exists between the students and the artists.
- A live television lesson can bring a professional artist to the class for a single performance.
- A comparison of slides of works of art can lead to a group discussion of similarities and differences in style, content, technique, etc. of various artists.
- Packets of small reproductions or transparencies allow students to investigate at their own pace the visual components of a series of paintings.
- A set of four-minute film loops can give children a close-up of various painting processes that they may want to try themselves.
- A filmstrip can provide an extensive collection of slides focused on a single idea, accompanied by a tape of commentary.

- A portable video tape can play back a demonstration by a visiting artist for future reference.

Art programmes could be exchanged or hired from private institutions in Europe or America until there emerged a body of qualified professionals who could produce comparable programmes. Meanwhile, special training in formal and informal television production could be provided by professionals in or outside Lebanon.

#### c. Museums.

The National Museum and the Sursock Museum should be adequately funded in order to maintain and increase the existing collections. Partially excavated archaeological sites that have been neglected since the outbreak of the war should be restored and developed as possible tourist attractions throughout the country. While facilities have existed for archaeology there is no national art gallery to display painting and sculpture of local and foreign artists. The Cultural Affairs and Fine Arts Service, with the cooperation of the Centre for Educational Research and Development should promote the galleries and museums in Beirut for the general public, students and artists. This could be done by introducing activities such as lectures, special courses and guided tours for students and the public. In London similar activities are organised, such as the system used at the National Gallery of electing an artist as a resident in the gallery to study the works of the great masters for six months, and at the same time, to act as a point of contact for the public by conducting tours once or twice a week to talk about the paintings and give a notion of how to appreciate paintings and sculpture. As for the rural areas, the UNESCO plan for a mobile museum of reproduced famous art work could be adopted, which could serve both the suburbs and the remote villages in Lebanon.

#### d. Art Festivals.

Art Festivals should be encouraged and funded by the government to promote Lebanese art works, and at the same time, serve as a



tourist attraction. Before the war, Mr. George Zeini, a lecturer at the Hagazian College, encouraged from Lebanese artists to display their works, including paintings, sculpture and crafts, in Makhoul Street, where he owned a restaurant which was a meeting place for artists and intellectuals. Initiatives such as this should be encouraged. The Cultural Affairs and Fine Arts Service, with the cooperation of the Association of Lebanese Artists and the Centre for Educational Research and Development should organise an International Art Festival on the same lines as Baalbeck Festival, where well known foreign artists perform ballet, opera, plays and concerts every summer.

The Art Festival would involve local and international artists and provide an opportunity for the general public, artists, artisans and tourists to interchange ideas that would help in cultural growth. The Festival could include painting, sculpture, puppetry, pantomime, plays, concerts, national folk dance and national crafts. A similar annual Art Festival in Asilah in Morocco has been in existence now for some few<sup>w</sup> years and provides a meeting place for artists from the Arab world.<sup>75</sup>

#### e. Publication of Art and Art Education Magazines.

Students should be encouraged to print their own magazines providing contemporary comment on the various art activities in and outside school, as well as local and foreign issues related to students' lives. In addition, the Academie des Beaux-Arts, the Organisation of Lebanese Artists, Dar-al-Fan-wal-adab, the Cultural Affairs and Fine Arts Service, as well as the Centre for Educational Research and Development, should all assist in the publication of art and art education magazines, which would help the general public to be in regular contact with all art events, news and local and foreign reviews of the world of art, including television and cinema.

In addition to the publication of art magazines, the following projects should be undertaken:

1. Organising exhibitions of professional and amateur national artists.
2. The opening of a 'Foyer des Artists', a meeting place for artists where discussions and lectures could take place.
3. The collecting of paintings by Lebanese artists, with a view to the establishment of a permanent National Gallery.
4. The government should encourage Lebanese artists by giving them special awards and privileges, such as to execute important monuments or art projects, instead of relying on foreign artists only.

The above-mentioned establishments should organise annual competitions for art students to secure grants or scholarships to study abroad with artists or at universities, depending on the student's specialities and educational achievements. Contact with Lebanese artists and students abroad could be maintained through interviews and articles for art magazines. It is important to establish Lebanese Art Centres in all European capitals to serve as cultural centres and meeting places, to help them retain a sense of belonging to their country and to forge a link between European and Lebanese cultures.

4. Universities/Academies of Fine Art.

1. Beirut University College.
2. The Lebanese University, Institute of Fine Arts.
3. Académie Libanaise des Beaux-Arts (ALBA).
4. Université Saint-Esprit (KASLIK).
5. Université Saint-Joseph.

## 1. Beirut University College,

### Fine Art Department,

#### The Fine Arts Building,

This was constructed in 1970 and contains the Gulbenkian Theatre which was financed by the Calouste Gulbenkian Foundation. It also houses faculty offices; design, drawing, painting, sculpture, graphics and photography studios; the Sheikh Zayed Exhibition Hall and radio/TV studios.

#### Objectives.

The Humanities Division is committed to the fundamental worth of a broad liberal education through exposure to and participation in intellectual and artistic achievement. The various courses offered in this division provide students with opportunities to explore different fields of knowledge and to develop skills in a specific major field.

#### AA/AAS Programmes.

The Humanities Division offers four programmes of study (Advertising Design, Communication Media, Interior Design, Library Science) leading to the AAS Degree, and one programme (Liberal Arts) leading to the AA Degree. Students may then elect to begin a career immediately or pursue further study in graduate school for more specialised professional work.

#### AA/AAS Programme Offerings.

##### Advertising Design:

Advertising Design offers a programme which aims to prepare the student for creative activity in visual communications. Related areas of study encourage imaginative thinking and provide a varied background in developing appropriate skills for the planning and presentation of promotional ideas.

#### Curriculum - First Year.

Arabic Essay Reading and Writing

Freshman English

Introduction to Music and Art

Fundamentals of Design  
 Drawing I or II  
 Advertising Art I and II  
 Basic Health  
 Physical Education

#### Curriculum – Second Year.

Introduction to Biology or Physics  
 Introduction to Psychology  
 Social Science Elective  
 Cultural Studies I and II  
 Photography  
 Typography-Printing  
 Advertising Art III  
 Rendering and Studio Skills  
 Internship

#### Course Descriptions.

##### Advertising Art I.

Presents the basic functions of advertising through art, layout, colour, media, and basic terminology in advertising.

##### Advertising Art II.

A study of techniques for making comprehensive layouts for the design of printed matter. Creative ideas are encouraged through product research and practical application.

##### Advertising Art III.

The investigation of a creative marketing approach for the preparation of a presentation portfolio. Develops visualisation skills of the individual student.

##### Photography.

An introduction to basic photography methods as related to advertising. Applied study in pictorial composition and dark-room procedures.

### Typography-Printing.

The study of type in its various forms and functions for use in efficient advertising. Photo engraving and other reproductive processes are also studied.

### Rendering and Studio Skills.

This pursues illustrative techniques for rendering in transparent wash, tempera and mixed media, to meet the requirements of camera-ready art. Methodology of commercial art drawing is also explored.

### Internship.

This provides practical experience in advertising agencies and allied fields in supervised programmes of work-study.

### Communication Media:

The Communication Media programme seeks to introduce the student to theory and practice in areas of radio, television, film, theatre, journalism and advertising. The courses consider the vital importance of communication media and the ever-increasing adoption of its methods by educational, commercial, social and professional institutions. The basic principles and techniques studied can be adapted for application in any language or country. All students in the Communication Media programme must take the common courses listed below. In addition, they will be allowed to choose an emphasis in either journalism, advertising or communication.

### Common Courses.

Introduction to Biology or Physics

A Social Science Course

Basic Health

Physical Education

Freshman Arabic

Freshman English

Communication Arts

Sophomore Rhetoric

Introduction of Dramatic Art

Journalism I  
 Studies in Communication  
 Cultural Studies I and II  
 Advertising Art I  
 Photography

Emphasis in Advertising.

Introduction to Radio, T.V. , and Film  
 Principles of Public Persuasion  
 Practice of Public Persuasion  
 Advertising Art II  
 Typography and Printing  
 Advertising Internship

Emphasis in Communication.

Drama Workshop  
 Creative Dramatics  
 Introduction to Technical Stagecraft  
 Introduction to Radio, T.V. , and Film  
 Journalism Workshop  
 Principles of Public Information  
 Introduction to Music and Art

Emphasis in Journalism.

Drama Workshop  
 Journalism Workshop  
 Journalism II  
 Journalism III  
 Principles of Public Persuasion  
 Practice of Public Persuasion  
 Introduction to Music and Art

### Course Descriptions.

#### Drama Workshop.

Various aspects of dramatic activities including rehearsing, building, painting scenery, gathering properties, lighting, costume design. Up to three credits may be earned in three separate semesters.

#### Introduction to Technical Stagecraft.

An introduction to the visual aspects of theatre production, including a survey of the principles and practices of stage organisation, stage design, stage mechanics, etc.

#### Introduction to Radio, TV and Film.

A study of the basic techniques of radio, television and film from their beginnings to the present. Familiarisation with equipment and basic production procedures will be stressed.

#### Journalism Workshop.

Practice in production methods of newspapers, news gathering, feature writing, etc. Up to three credits may be earned in three separate semesters.

#### Journalism IV: Principles of Public Persuasion.

A survey of promotional journalism (advertising and public relations). Organising and staffing of agencies, preparing campaigns, including research, budgeting and media selection; utilising news and views for persuasive publicity; sales stimulation; the shaping of better human relations based on mutual understanding.

#### Journalism V: Practice of Public Persuasion.

Promotional journalism in action, with case studies: preparing news releases and conferences, direct mail literature, press kits, advertisements, posters, rallies and exhibitions to publicise and boost such diverse areas as a commercial firm, college, welfare centre, tourist resort, government department, political party, national election.



Theatre in Performance.

Credit may be earned by play production participation in major roles as an actor or in major positions as a technician or theatre manager under the direction of faculty members.

Photography II.

This examines the use of still photography as a means of documenting contemporary society; application of the medium to a visual analysis and presentation of that society.

Interior Design:

The curriculum is designed to equip the student with basic pre-professional knowledge and the specialised training required of the interior designer. Studio work provides for skillful and creative application of the theories and techniques learned.

Curriculum - First Year.

Freshman English  
 Introduction to Biological Science  
 Interior Design I and II  
 Fundamentals of Design  
 Basic Studio Skills  
 Rendering and Materials  
 Introduction to Psychology  
 Basic Health  
 Physical Education

Curriculum - Second Year.

Arabic Essay Reading and Writing  
 Cultural Studies I and II  
 Social Science Elective  
 Interior Design III  
 Interior Design IV  
 History of Architecture  
 Furniture I and II  
 Internship

Course Description.Interior Design I.

A study of the elements and principles of design as they relate to home decoration and furniture arrangement.

Interior Design II.

Theory of design. Planning and decorating procedure. Elements of individual rooms, such as floor materials, lighting, windows, furniture design and kitchen planning. Floor plans, furniture arrangement and rendering.

Interior Design III.

A complete study in the planning and executing of floor plans, elevations and rendering based on the principles of architecture, design and decoration.

Interior Design IV.

The investigation of creative applications of illustrative techniques for applied arts specialisations. Independent research and development of student portfolio.

Basic Studio Skills (Perspective and Rendering).

A course in the fundamental techniques of drafting and rendering.

History of Architecture and Furniture I and II.

Each semester. A study of the important historical periods of architecture, interiors, furniture styles and ornaments from antiquity to the present.

Rendering and Materials.

This introduces the student to the various materials used in interior design (e.g., fabric, wood, leather, metals, glass, plastics) and the way they are represented graphically.

Library Science.

This programme, leading to the AAS Degree, is designed to meet needs for library staffing in Lebanon and other countries of the Middle East. Upon completion of the programme, graduates will be qualified to serve as library technicians (between the professional and clerical levels) in schools, colleges, universities, public and special libraries.

Curriculum - First Year.

Arabic Essay Reading and Writing

Freshman English

Introduction to Library Science

Acquisitions

Typing I and II

Humanities Elective

One of the following:

Introduction to Psychology

Introduction to Sociology

Fundamentals of Education

Basic Health

Physical Education

Curriculum - Second Year.

Appreciation of Arabic Literature

Fundamentals of Speech

or

Sophomore Rhetoric

Children's Literature

Technical Library Services I and II

Reference and Bibliography

Problems in Library Science

Introduction to Biological Science

or

Introduction to Physical Science

Arabic Typing I

Cultural Studies I and II

### Course Description.

#### Introduction to Library Science.

This includes an elementary study of the basic principles of library science: the important divisions of a library and a brief description of each. The importance and role of libraries in society and education is stressed. Fieldwork in local libraries is required.

#### Acquisitions, Book Selection and Ordering Procedures.

This includes the basic principles of the purchase and selection of books from major sources, and the preparation of book requests for book dealers.

#### Technical Services I.

This involves basic principles of preliminary cataloguing, the preparation of cards, typing of cards, filing, bibliographic work and organisation of library materials, according to the Dewey Decimal Classification System; an introduction is given to other classification systems.

#### Technical Services II.

This is offered as a continuation of 5822. It stresses cataloguing and classification of non-book materials, audio-visuals and documents. A section of the course is devoted to cataloguing materials in the Arabic language.

#### Reference and Bibliography.

An introduction to the basic reference books and their application as sources of information. Stress is on reference service.

#### Problems in Library Science.

This involves the practical application of procedures by working in a library of the student's choice for a total of 200 hours during a semester. Written projects are required to cover particular aspects of library work. Prerequisite: Students must complete all other programme requirements. Approval of the instructor is necessary.

### Children's Literature.

A study of literature used with children, designed to acquaint the student with the best in children's literature and to train the student in using it effectively.

### Liberal Arts Programme:

The two-year Liberal Arts programme, leading to the Associate in Arts (AA) Degree, is designed primarily for students who wish to continue for a BA or BS Degree. It provides a basic distribution of subject matter at the freshman and sophomore levels which will give the necessary cultural and educational background for further study. The programme also gives students the opportunity to explore their interests and abilities before selecting a major course of study.

### Curriculum - First Year.

Arabic Essay Reading and Writing  
 Freshman English  
 Introduction to Biological Science  
 Introduction to Physical Science  
 Introduction to Philosophy  
 Introduction to Music and Art  
 Basic Health  
 Physical Education  
 Electives (two)

### Curriculum - Second Year.

Appreciation of Arabic Literature  
 Fundamentals of Speech  
 Sophomore Rhetoric  
 Cultural Studies I and II  
 Applied Statistics  
 or  
 Basic Mathematics

Three of the following:

Macro Economics

Introduction to Political Science

Introduction to Psychology

Introduction to Sociology

Elective

BA Programmes.

Among the BA majors offered in the Humanities Division are the following: Fine Arts, and Communication Arts in Arabic and English. In addition, a three-semester inter-disciplinary programme in Cultural Studies is given as part of the division offerings.

Requirements for a Major in Fine Arts.

Fundamentals of Design  
 Drawing I (Fundamental Techniques)  
 Drawing II (Human Figure)  
 Graphics  
 Painting  
 Sculpture I  
 Sculpture II  
 Senior Study

Other Requirements.

History of Art I  
 or  
 History of Architecture and Furniture I  
 History of Art II  
 Islamic Art of the Middle East

Requirements for a Major in Communication Arts.

Introduction to Dramatic Art  
 Introduction to Acting  
 Creative Writing for Theatre, Radio/TV and Film  
 Radio Programming and Production  
 Art of the Film  
 Play Production A/B  
 Introduction to Television Production  
 Senior Study

The student will complete the major by choosing courses in one of the three following fields: Radio/TV/Film, Drama or Journalism.

Radio/TV/Film.

Radio Dramatic Production  
Independent Studies in Film Making  
Television Production and Direction  
Mass Communication Essentials

Drama.

Oral Interpretation  
Modern Drama  
Creative Dramatics  
Play Production A/B

Journalism.

Mass Communication Essentials  
Principles of Public Information  
Practice of Public Information  
Studies in Communication

BA Fine Arts Course Descriptions.

Non-art majors may elect any of these courses with the consent of the instructor.

Introduction to Music and Art Appreciation.

A one-semester course in music and art appreciation introducing the student to techniques, outstanding examples, and representative works of the various periods, as well as showing the inter-relationship between them.



Art Education.

A studio course which investigates the applied and theoretical techniques of teaching art in the elementary school.

Studio Courses:Fundamentals of Design.

A studio course which investigates the basic elements and principles of the visual arts as applied to two-dimensional media and form.

Fundamentals of Design.

A studio course which investigates the basic elements and principles of the visual arts as applied to three-dimensional media and form.

Drawing I (Fundamental Techniques).

A study of fundamental drawing techniques in various media with regard to landscape, still life and the human figure.

Drawing II (Human Figure).

A concentrated study of the human figure with emphasis on analysing and synthesising visual experience.

Graphics.

A studio course investigating the basic printing processes of intaglio, planography and relief.

Painting I.

An introduction to painting procedure. The course will include close studies from still life, landscape and the human figure.

Painting II.

A creative approach to painting from still life, landscape, and the human figure. Emphasis will be placed on exploration of the expressive potential of the elements of art and on sound organisation.

Painting III.

The exploration of problems in developing a personal imagery.

Painting IV.

A workshop in materials, methods and techniques. Painting and preparation of grounds for tempera, encaustic, oil, fresco, mixed media, etc.

Sculpture I.

A course which facilitates the realisation of three-dimensional form by modeling, carving and casting meaningful subjects.

Sculpture II.

An advanced course which explores the expressive possibilities of stone, wood and metal.

Senior Study (Project):History of Art I.

A survey of visual art in the ancient Oriental, Classical and Medieval periods.

History of Art II.

A survey of visual art in the Renaissance, Baroque and Modern periods.

Modern Art.

A comprehensive examination of stylistic developments in visual art from the advent of Impressionism to the present day.

Islamic Art of the Middle East.

A course designed to stimulate a deeper understanding of Islamic Art of the Middle East by un olding its cultural origins.

Communication Arts Course Description.Introduction to Dramatic Art.

A survey of drama, radio, television and film as it has developed from its origin to the present. Dramatic literature from each form will be studied.

### Introduction to Acting.

A study of the fundamentals of speech and movement as it relates to the stage, radio, television and film.

### Creative Writing for Theatre, Radio/TV and Film.

Emphasis on creativity in the writing of dramatic scripts for theatre, radio, television and film. A production script of each form will be required from each student.

### Oral Interpretation.

The recreation of prose, poetry and drama through oral reading; emphasis is on the principles and vocal techniques of reading aloud for an audience.

### Modern Drama.

The development of the contemporary theatre from Ibsen to the present, as studied in selected European and American plays.

### Creative Dramatics.

A study of the principles and methods of developing original dramatisations with children. Observation of children's classes in creative dramatics is included.

### Radio Programming and Production.

The emphasis will be on the critical analysis and evaluation of broadcast programmes, programme planning and scheduling. Production will include news, discussion, interviews, music, documentaries and special events.

### Radio Dramatic Production.

The emphasis will be upon the analysis of dramatic forms and purpose: acting, directing and producing radio dramas and documentaries.

### Art of the Film.

A critical examination of the art of the motion picture. The film will

be studied as a medium for visual communication of ideas. Workshop training will include cinematography techniques. A short film will be required of each student.

#### Independent Studies in Film Making.

An advanced study of the creative use of the film for visual communication of ideas. Each student will be required to do an original production using experimental techniques. The emphasis will be upon the documentary film.

#### Play Production I.

(Both A and B must be taken in order to receive credit.) Background readings on the theatre including historical development, dramaturgy and stagecraft.

#### Play Production I.

A study of the technical problems in the production of a non-act play. Presentation of a one-act play.

#### Play Production II.

(Both A and B must be taken in order to receive credit.) A study of stagecraft with special emphasis on lighting and set design.

#### Play Production II.

A study of the structure of the three-act play with special emphasis on the technical production. Presentation of scenes from a full-length play.

#### Introduction to Television Production.

The theory and practice of television, including basic programme types, studio procedures and production problems.

#### Television Production and Direction.

A study of both dramatic and non-dramatic programme types. The former will include the aesthetics of picture composition, shot sequence,

Zouk Mosbeh Branch (Beirut University College).

The programmes of study are as follows:

Advertising Design  
 Business Management  
 Communication Media: Drama, Journalism, Radio, Television  
 Communication Media: Advertising  
 Computer Science  
 Interior Design  
 Liberal Arts and Science  
 Library Science  
 Secretarial Studies  
 Teacher Education (duration of study is two years for AA Degree)

Advertising Design Programme.

Advertising Design offers a programme which aims to prepare the student for creative activity in visual communications. Related areas of study encourage imaginative thinking and provide a varied background in developing appropriate skills for the planning and presentation of promotional ideas.

Interior Design Programme.

The curriculum is designed to equip the student with basic pre-professional knowledge and the specialised training required of the interior designer. Studio work provides for skilled and creative application of the theories and techniques learned.

Communication Media Programme.

The Communication Media programme seeks to introduce the student to theory and practice in areas of radio, television, film, theatre, journalism and advertising. The courses consider the vital importance of communication media and the ever-increasing adoption of its methods by advancement, commercial, social and professional institutions. The basic principles and techniques studies can be adopted for application

movement and the development of critical standards. The latter will include the production techniques of instructional, documentary, musical and other programmes.

#### Senior Study: Communication Arts.

A detailed study of a particular subject or author culminating in the preparation of a major research paper in which the student demonstrates a knowledge of modern research techniques in the discipline.

#### Journalism I: Mass Communication Essentials.

An introductory survey of mass communication methods and media in journalism: early human importance, modern development and major functions of public information and persuasion by means of newspapers, periodicals, radio, television, film, direct mail, poster, speech, display and promotion, supported by specialised agencies.

#### Journalism II: Principles of Public Information.

A survey of informational journalism: organising and staffing press, radio, TV, film and news agency facilities; and publishing and broadcasting news and views for the enlightenment, guidance (and entertainment) of readers, listeners, and viewers, locally, provincially, nationally, regionally and internationally.

#### Journalism III: Practice of Public Information.

Informational journalism in action, with case studies: securing sources, gathering and evaluating news, conducting interviews, writing and translating news stories, features and editorials, specialisation in politics, sports, crimes and other fields, photo journalism, editing, publishing, broadcasting.

#### Studies in Communication.

A course designed to familiarise students with the latest theories in communication arts, non-verbal or cross-cultural communication. The emphasis will be placed on practical work involving the use of audience and media research techniques.

## 2. The Lebanese University - Institute of Fine Arts.

The Lebanese University Institute of Fine Arts was established according to the Decrees No. 3107 of November 10, 1965 and Nos. 4193 of February 29, 1966. The Institute admits students, upon successful completion of the Entrance Examinations, to the following disciplines: Architecture, Interior Architecture and Decorative Arts, Dramatic Arts, Painting and Sculpture, leading to a final Diploma in Advanced Higher Studies. Studies in Architecture span six academic years, those in Interior Architecture and Decorative Arts five years (plus an optional year of specialisation), and those in Painting, Sculpture and the Dramatic Arts four years (App. B, Tables 11.1, 11.2).

Whatever discipline is chosen, the student must, at the end of the year, reach the 50 percent pass mark in Practical Work (Workshop) carried out during the academic year, both in his speciality subject and in his practical work as a whole. If these results are obtained, the student may sit Theory Examinations in which the pass mark is 45 percent, whilst the minimum for scientific subjects is 40 percent. Theory examinations take place twice each year.

Only those students obtaining an average over the year of 50 percent of the overall total of marks for practical work and in the theory examinations will be admitted to the second year of their course. Any student's failing to satisfy these requirements may resit their academic year only once. In other words, they may present their portfolio of practical work only twice and must take part in four sessions of theory examinations in order to complete their academic year.

A Council of the Institute, chaired by the Principal and made up of the Heads of Department elected by the body of lecturers, discusses matters of an academic nature. Administrative and budgetary matters are the sole province of the Principal. Academic, administrative and budgetary decisions are passed on to the Dean of the Institute for ratification. The Dean of the Institute makes these decisions known to the Rector and the University Council for final agreement.

As the teaching programme for disciplines within the Institute is approved by the University Council, any amendments to be made to it must receive the approval of the Dean of the Institute, the University Council and the Rector.

#### Department of Architecture.

##### Preparatory Year.

I - Theory classes.

##### Mathematics.

- Real functions: limit, continuity, inverse functions.
- Derivatives: derivative of a real function, of a composite function, differential geometric interpretation, successive derivatives.
- Logarithmic and exponential functions: hyperbolics and inverse hyperbolics.
- Properties of differentiable functions: Rolle theorem, mean-value theorem, Taylor theorem, limited development.
- Integrals: indefinite and definite (applications).
- Functions of several variables, successive derivatives.
- Curves: curvature, radius of developed curvature.
- Curves at polar coordinates, properties of constructions, study of several spirals.
- Surfaces: plane, sphere, ellipsoid, paraboloid, hyperboloid.
- 1st and 2nd order differential equations with some mechanical applications.

##### Descriptive Geometry.

- Method of projection.
- Orthogonal projection: Orthogonal system of two planes of projection.
- Straight line, relative positions of a line in relation to planes of projection.
- The plane: positions of a plane in relation to the planes of projection. Conspicuous lines of a plane.



- Methods of transforming projections: changing planes of projection, rotation method, third angle projection.
- Polyhedra: intersection, flat section.
- Curved lines.
- Curved surfaces.
- Shadow.

#### Perspective.

- Parallel projection method.
- Axonometric projection: ratio of isometric and dimetric projection.
- Linear perspective: vanishing points of horizontal lines, vanishing lines, perspective of planes, perspective of simple geometric shapes, inclined planes.
- Methods of placing into perspective: vanishing points, measuring points.
- Theory of shadow.
- Theory of reflections.

#### Mechanics and Statics.

- Vectors and vector geometry: vectors, vector products, vector systems.
- Statics: principles, forces, equilibrium at a point, equilibrium of a rigid body subject to a combination of forces, solid systems; equilibrium with friction; equilibrium of rigid bodies or systems subjected to any types of forces, cross-linked systems, virtual work principle, applications.
- Graphic statics: different applications in mass geometry.
- Elements of kinematics and dynamics.

#### History of Architecture.

- Architecture from ancient times: Egypt, Mesopotamia, Persia, Greece, Rome.
- Byzantine architecture.

### Theory of Architecture.

- Space in architecture.
- Laws of art and architecture: rhythm; harmony; dimensions; the dialectic of composition; form.
- Factors: light and shade, colour, filled and empty spaces, symmetry and balance.
- Materials.
- Relationship between form, function and structure.
- Practical or workshop exercises.

### Architecture.

- Introduction to space in architecture.
- Two-dimensional representation of shapes.
- Plan, cross-section, façade.
- Axonometric projection.
- Organisation of a simple architectural space.

### Style of Drawing.

- Conceptual elements: point, line, plane, volume.
- Visual elements: form, size, colour, texture.
- Relational elements: position, attitude, symmetry, space and gravity.
- Use of Indian ink, gouache, felt and collage.

### Artistic Design.

- Layout, use of charcoal, indian ink and felt.
- Expression of elements observed in nature and the techniques used in this expression.
- Study of geometric forms, light and shade.

### Modelling.

- The real universe is three-dimensional. What we see is not merely a flat surface with length and width but an expanse having a physical depth, the third dimension.
- The three primary directions, length, width and depth which make up the three vertical, horizontal and transverse directions.

For each direction we can construct a flat surface.

- Horizontal plane.
- Vertical plane.
- Transverse plane.
- These three planes make up the basic views: plan, elevation, side view. The combination of these three views gives spatial awareness.
- Increased spatial awareness by modelling: low relief, high relief. Manipulation of volume.
- Use of paper, cardboard, cork, clay and wood.

### First Year.

Theory classes.

#### Mathematics.

- Vector calculation. Functions with several variables, Partial and total derivatives.
- Multiple integrals.
- Solutions to some differential equations.
- Linear equations. Determinants. Matrices.
- Introduction to probability statistics.

#### Topography.

- Measurements and errors in measuring.
- Instruments for making angular measurements.
- Measuring lengths.
- Methods for determining a point.
- Surveying.

#### Strength of Materials.

- Aim and methods of ensuring strength.
- Fundamentals of statics.
- Properties of flat surfaces.
- General points on structure equilibrium.
- Elastic properties of materials.
- Components subjected to tensile, compressive and shearing stress.

- Basic hypotheses on material strength.
- Bending movement and breaking stress.
- Stresses in symmetrical, transversely-loaded beams.
- Combined bending and axial loading.

#### History of Architecture.

- Architecture in the Middle Ages: Roman, Gothic, flamboyant Gothic architecture, Renaissance, Baroque.
- European and American architecture in the 18th and 19th centuries.
- Near- and Middle Eastern architecture from the Middle Ages to the present day.
- Muslim architecture.

#### Theory of Architecture.

- Architecture as an art form and as a social phenomenon.
- Subsequent definition of an architectural practice: establishing the technical elements which are to underlie the practice of the project.
- Workshop exercises.

#### Architecture.

- Project study: dwellings, flats, villas, chalets.
- Basics of siting, and exposure to sunlight.
- Relationship with the site.
- Materials.
- Interior architecture: closed space, interior and exterior space, psychological effect of the interior settings, natural and artificial lighting.

#### Graphic Art.

- Elements of three-dimensional design. Applications.

#### Scale Modelling.

- Representation of architectural structures using small-scale models.
- Properties of the materials used and the carrying out of several projects.

- Working methods: instruments and materials used.

### Artistic Drawing.

- Practical classes in artistic drawing.
- Still life (plaster models, fruit, plants).
- Landscapes: nature, areas of towns, blocks of flats.
- Sketching and use of water-colours, pastels and gouache.

### Second Year.

Theory classes.

### Strength of Materials.

- I - Study of stresses and strains in isostatic beams.
  - "S.I." international system of units.
  - Recap of the basic principles of statics.
  - Principle of equivalence - relationship between M, T, and P.
  - Stress in transversely-loaded beams.
  - Calculating stresses in beams.
  - Twisting.
  - Sagging in symmetrical, transversely-loaded beams.
- II - Isostatic Structure.
  - Isostatic cross-linked systems.
  - Three-hinged arches.
  - Cables and pipes.

### Reinforced Concrete.

- Background: definition, history.
- Materials used in the production of reinforced concrete (concrete, steel, additives).

### Properties of Reinforced Concrete.

- Voluminal mass.
- Quantity of steel used.
- The effect of temperature.
- Adhesion, stretching and settlement.

Allowable Stresses.

- Basic hypotheses.
- Current regulations – basics of strain.
- Allowable stresses (of the 1st and 2nd types).

Single-Stage Compression.

- Definition.
- Makeup of the components under compression.
- Calculation for short components.
- Determination of stresses and the bearing strength of a post.
- Calculation for components under buckling stress.
- Calculation for very slender components. Applications.

Single-Stage Tension.

- Definition.
- Makeup of the components under tension.
- Calculations for components subjected to single-stage tension.
- Applications.

Single-Stage Bending.

- Definition.
- Examining the degree of stress.
- Application to standard sections.
- Detection in reinforcing sections.
- Rectangular section.
- T-section.
- Applications.

Breaking Strain.

- Tangential stresses and strains.
- Effect of tangential stresses.
- Seam rule.
- Determining the core framework of a beam.
- T-section: plate/flange joint.
- Stresses at beam supports.
- Distribution of transverse reinforcing members.
- Applications.

### Construction Materials.

#### I - Background.

- Role of the architect.
- Conditions which a structure must satisfy.
- Definition of civil construction, knowledge of materials.

#### II - Structural or Framework Materials.

- Natural materials: stones, aggregates.
- Composite materials: breeze-block, lime, brick, plaster, mortars, renderings, concrete, additives, reinforced concrete, prestressed concrete, translucent concrete.
- Complementary materials: wood, metals.
- Visits to worksites, quarries and factories.

### Construction Methods.

- Background: introduction to the course and explanation of its aims, preparatory studies. Organisation of the worksite – planning, organisational diagram.
- Carrying out the work:
- Setting up, marking out and surveying.
- Earthworks, classification of soil type.
- Rules for carrying out soil packing; compacting machinery.
- Carrying out earthworks; tools and machinery.
- Administration:
- General points.
- Devising a project.
- Supporting documentation, price lists and a file setting out the terms of the contract.
- Role and responsibilities of the engineer, contractor and foreman.

### Soil Mechanics.

- Gravimetrical and volumetric relationships: powdery and firm soils, intergranular and neutral pressures.
- Permeability, compacting. Deformation and consolidation. Tri-axial compression test, in situ testing, safe working load.

### Environment.

The environment course is largely centred around conditions existing in the Lebanon.

- Introduction: what is the environment? Objective and subjective forms of the environment.
- Land: agricultural, urban and industrial land.
- The atmosphere and water.
- Environment in the Lebanon:
- The problem in general terms.
- Environmental studies already carried out in the Lebanon.
- Atmospheric pollution.
- Water pollution.
- Problem of the urban environment.
- General conclusion.

### Sociology.

The sociology course is mainly centred around the interest which sociological data has for the architect, the engineer and the town planner in their many activities in modern society.

#### I - Sociology: Definition and Object.

- Brief summary of the history of sociology.
- Schools and their orientations.

#### II - Methods.

- Quantitative method.
- The psychological technique.

#### III - Large sectors of sociological research in modern society.

#### IV - Sociology - Architecture - Town Planning.

- Basic problems in urban sociology.
- Dynamic study of structures and behaviour.
- Sociology and town planning.



### Aesthetics.

- I - Summary of art in general: art and beauty, art and science.
- II - Definitions: In ancient times: Pythagoras, Plato, Aristotle;  
15th century: Quattrocento, Schiller, Schopenhauer, Hegel;  
Kant school: beauty and the sublime.
- III - Beauty and the emotions.
- IV - Natural and artistic beauty.
- V - Beauty and form.
- VI - The different schools of aesthetics.

### History of Architecture.

- Late 19th century architecture.
- Great architects of the 20th century.
- Restoration.
- Traditional Lebanese architecture.

### Town Planning.

- Theory class on the history of town planning in Europe and the United States.
- New trends in the rehabilitation of urban centres and State planning.
- Town planning in the Third World and the Near East.
- Problems and solutions.
- Workshop exercises.

### Architecture.

- Project study: simple public building, restaurant, supermarket, banks, gymnasiums, theatres, clinics.

### Artistic Drawing.

- Practical classes in artistic drawing, especially architectural sketches. Use of perspective with or without colour.
- Rough architectural plan.

Third Year.

Theory classes.

Strength of Materials.

- I - Study of hyperstatic beams.
  - General information on hyperstatic beams.
  - Bresse equation.
  - The Bresse equation applied to hyperstatic beams.
  - Single-span hyperstatic beams.
  - Continuous beams.
  - Buckling.
- II - General information on the Cross method.
  - Theoretical bases of the Cross method.
  - Porches with panel points which undergo displacement.
  - Porches with panel points which do not undergo displacement.
  - Particular cases with symmetrical structures.

Reinforced Concrete.

- I - Compound bending.
  - Definition.
  - Study of stresses in a section.
  - Section under full compression.
  - Section under full tension.
  - Partially compressed or tensioned section.
  - Calculation of stresses and sections.
  - Applied exercises.
- II - Single-stage twisting.
  - Definition.
  - Application of external forces.
  - Calculation of shearing stresses.
  - Makeup of components subjected to twisting.
  - Calculation of reinforcing members.
  - Applied exercises.

### III - Working with reinforced concrete.

- Staircases.
- Floor.
- Retaining walls.

### Construction Materials.

- I - Joinery: Wood joinery, metal joinery, sheet glass, hardware.
- II - Coverings: Floorcoverings, wallcoverings.
- III - Installation and sanitation.
- IV - Weatherproofing.
- V - Materials for sealing joints.
- VI - Insulation: Heat insulation, soundproofing.
- VII - Paints and varnishes.
- VIII - Plastic materials.

### Construction Methods.

- I - Organisation of a construction site: general points; operating conditions.
- II - The foundations: explosives.
- III - Reinforced concrete: shuttering, vibrations.
- IV - Prefabrication: prefabricated screens; walls, boards; increasing industrialisation in construction.

### Electricity and Lighting Techniques.

- I - General conditions relating to interior electrical installations.
  - Interior installations and its origin.
  - Regulations; voltage classification; types of connection.
- II - General characteristics of installations.
  - Equipment, definitions, choice, useful life, current supply conditions, nominal voltage, type of current, current strength.

Conditions of Installations.

- Ambient temperature.
- Altitude – local conditions of installation.
- Mechanical protection. Protection against the penetration of liquids and dust. Protection against fire.
- Equipment designation code.
- Conditions of use for materials.
- Nature of sites and locations.
- Conditions of installations – nature of sites and locations, code of protection.

III - Electric wiring.

- Usual types – usual wiring for limiting voltage drop, limiting allowable current. Separation from other wiring.
- Connection.
- Wiring classification.

Wires and Cables.

- Nominal voltage – insulating materials – numbering system.
- Classification of wires and cables from the point of view of insulation.
- Instructions and conditions for the installing of wires and cables, conditions for laying rigid and flexible cables – underground wiring.

IV - Conduits.

- Classification – usual conduits, choice of conduits, sizes of conduit – passing the wires through.

V - Fittings and equipment.

- Characteristics of points and switches. Distributing boards, siting and methods of attachment.

#### VI - Protective functions.

- Electrical circuits – electrical circuit protection.
- Protection against direct or indirect contacts.
- Earthing.

#### VII - Lighting.

- Photometric dimensions.
- Distribution equipment.
- Lighting system.
- Classification of the different types of equipment.
- Lighting projects.
- Study of the main factors in a project.
- General method of setting up projects.
- Workshop exercises.

#### Architecture.

- Project study. Buildings.
- Public complexes: places of worship, schools, office blocks, hotels, motels, public garages, factories.

#### Working Drawings.

- Series of plans for working details: large-scale construction using reinforced concrete (strip foundations, pillars, floors). Stonework, walls, roofing, facings, joinery, false ceilings, built-in cupboards, staircases, weatherproofing. Metal construction.

#### Town Planning.

- Series of town planning projects concerning flats, city centres and urban renewal. Interior architecture schemes.
- Interrelation of elements: freedom of movement, functioning, comfort and the 'human' factor.
- Psychological effect of the interior setting.

### Photography.

- Photographic technique, the ory and applications: taking the photograph; light; developing and printing; black and white, colour.

### Foundations.

#### I - General Points.

- Water content of soils.
- Clays.
- Overall properties and granulometry of the soils.

#### II - Soil Characteristics.

- Permeability.
- Measurement of permeability.
- Extent of permeability.
- Dispersal in a uniform medium.
- Pore-water pressure.
- Soil consolidation.
- Mechanical properties of soils.

#### III - Earthworks and Foundations.

- General points.
- Foundations - preliminary stages.
- Surface foundations.
  - a) Allowable stresses and compression.
  - b) Pore-water pressure.
  - c) Soils on a gradient.
  - d) Allowable stresses on the ground.
  - e) Continuous reinforced concrete strip foundations under walls.
  - f) Isolated rectangular strip foundation under a pillar.
- Eccentric strip foundations.
- Bracing beam.
- Standard construction floor.
- Vaulted floor.
- Pile foundations.

Fourth Year.

Theory classes.

Spatial Structures.

- Approximate calculations of movement in spatial structures:  
three-dimensional trellis-work, suspended structures,  
'voiles minces', folded-plate rooves, pneumatic arch structures.
- Introduction to prestressing.

Sanitary Provisions.

- Water capacity and elevation.
- Filtration and purification of water.
- Distribution of drinking water, meters.
- Interior distribution.
- Hot water - water piping.
- The siphon and noise - the kitchen.
- Community sanitation.
- Drainage.
- Septic tanks - fire.
- The provision of a gas supply in blocks of flats.
- Prefabricated plumbing.
- Regulations.

Acoustics.

- Sound, nature, intensity.
- Acoustics, physical and physiological.
- Internal acoustics; sound-damping materials.
- External acoustics; noise, soundproofing.
- Wiring for sound.

Heating and Air-Conditioning.

- General considerations: pressure, weight, temperature, heat  
and work, power, water vapour, moist air.
- Basics of combustion.
- Climatology.
- Principles of hygiene.

- Fuels.
- Heat transmission.
- Central heating controls.
- Smoke pipes - smoke.
- Individual heaters.
- Boiler room and boiler.
- Piping and fittings.
- Fans.
- Thermo-siphon hot water heating.
- Pump heating.
- Low-pressure steam heating.
- Warm air heating.
- Electric heating.
- Radiation heating.
- Solar heating.
- Production of hot water.
- Natural and forced ventilation.
- Air-conditioning.
- Systems.

#### Town Planning.

##### A- Definition of town planning: basic information.

The Main Plan: elements of the main plan:

- Traffic.
- Centres of attraction.
- Road network.
- Means of communication.

Zoning:

- Subdivision of regions.
- Open spaces.

##### B- Traffic.

- Introduction: definition and characteristics.
- Service rate: system of intersections.
- Study of flow rate and capacity.
- Signalling for intersections.
- Methods and calculations.



### C- Regional Development.

- Introduction and definition.
- General points: basic information – demographic models, sociological constraints. The political basis of development, coordination, centralisation and decentralisation.
- Economic methods of development. Jobs, relationship between town and country. Natural resources.
- Public projects.

### Estimates and Surveying.

- Estimating the value of a scheme.
- Classifying markets and various methods of payment.
- Before surveying: definition, basis, role, importance, and drawing up.
- Basics of price series.
- Price lists.
- Application to the scheme.

### Articles and Conditions of Sale.

- General clauses and conditions governing the awarding of public contracts in the Lebanon.

### Building legislation.

- II – Workshop exercises.

### Architecture.

- Project study.
- Groups of blocks or buildings with a complex function: hospitals, air terminals, shopping, industrial and tourist centres.

### Landscaping.

- The history of gardens.
- Series of schemes for developing external space.

### Fifth Year.

Diploma project to be chosen by the student.

## Department of Interior Architecture and Decorative Arts.

### Preparatory Year.

- I .- Theory classes.

#### Theories in Architecture.

- Space in architecture.
- Relationship between form, function and structure.
- Scale.
- Climatic and social constraints.
- Architecture as an art form and as a social phenomenon.

#### History of Art.

- Antique and Byzantine art.

#### Aesthetics.

- Aesthetics through the centuries. Egypt, Greece, Byzantium, Sophists of the renaissance up to Kant. Descartes, Leibnitz, Baumgarten, Hoggarth, Kant, 19th and 20th century Hegel, Schopenhauer, Tolstoy, Durkheim, Bergson, Picasso.

#### Perspective.

- Parallel projection method.
- Axonometric projection.
- Linear perspective with one, two or three vanishing points.
- Theory of shadow.
- Interior perspective.
- Reflections.

#### Descriptive Geometry.

- Methods of projection.
- Orthogonal system for two planes of projection.
- A straight line and its position relative to the planes of projection.
- The plane.
- Methods of transforming projections: changing the planes of projection, rotation, third angle projection.

- Polyhedra: intersection with a plane.
- Shadow.

### Technique in Furniture Production.

Wood: natural structure. Felling, drying, sawing.

- Industrial processing of wood.
- Plywood, fibreboard.
- Fastenings: screws, bolts, tenon and mortice, adhesives.
- Workshop exercises.

### Decoration.

Introduction to decoration projects such as graphic design.

- Use of gouache and watercolours.
- Flat composition (coloured collage).
- Mosaic, stained glass.
- Simple interior decorating projects.

### Architecture.

- Architectural drawing.
- Use of drawing equipment.
- Representing in the plan: scale, cross-section, façade, axonometric projection.
- Organisation of a simple architectural space.

### Decorative Structure.

Course aimed at furthering and improving the creative ability of the student in forming spatial structures used in the decorative arts. Simple projects aimed at studying the balance of shapes in space. Various materials will be used.

### Artistic Drawing.

Practical course in artistic drawing.

- Still life, geometric forms.
- Use of pencil, charcoal, Indian ink, felt pens.
- Study of proportion, light and shade.

Modelling.

- Practical modelling course.
- Low and high relief according to the model.

First Year.

Theory classes.

Decorative Materials.

- Natural stones, ceramics, porcelain and glass.
- Liquid binding materials: lime, cement, mortar, concrete, plaster, cements - tar products.

History of Furniture.

- History of furniture through the ages.
- Styles from the Middle Ages to the present day.

Aesthetics.

- The philosophy of aesthetics. Nature and value of art.  
Aesthetic appreciation and expression. Psychology of art.
- The role of art in society. Morals, science, nature and their relationship with art, methods in art. Artistic excellence.

Technique in Furniture Production.

- Technical studies into wooden furniture: tables, chairs, beds, book-cases, wardrobes, cupboards.
- Working details.

History of Art.

- From Mediaeval to present-day art.
- Muslim arts. Architecture and minor arts.
- Workshop exercises.

Decoration.

- Decoration projects, especially of the graphic arts type: posters, badges, invitation cards.

Architecture.

- Projects in architecture: flats, villas, chalets.

Decorative structures.

- Follow-up to the preparatory course with more complicated projects.

Artistic Drawing.

- Practical course in artistic drawing: still life, interior sketching. Use of colour.

Modelling.

- Practical modelling course using clay and plastics.

Second Year.

- I - Theory classes.

Decorative Materials.

- Concrete and concrete products.
- Metals: iron, cast iron, steel, zinc, aluminium.
- Plastics, natural and synthetic fibres.

Construction Methods.

- Earthworks, reinforced concrete, frameworks.
- Stonework, walls and partitions. Expansion joints.

Aesthetics.

- Beauty and the emotions.
- Natural and artistic beauty.
- Beauty and form.
- The different schools of aesthetics.

Technique in Furniture Production.

- Plastic materials: textiles and glass used in furniture production.
- Metal assemblies.
- Technical studies into metal furniture: chairs, tables, bureaux, wardrobes, book-cases.
- Workshop exercises.

Decoration.

- Interior decoration projects: homes, business premises, leisure facilities.

Architecture.

- Architectural projects. Simple public buildings: restaurants, supermarkets, banks, gymnasiums, theatres.

Artistic Drawing.

- Practical classes in colour sketing of interiors and furniture.
- Use of perspective.

Modelling.

- Practical classes in clay modelling.
- High and low relief composition, sculpture in the round.
- Plaster moulding.

Third Year.

- I - Theory classes.

Construction Methods.

- Joinery, hardware and ironwork.
- Glass and glaziery.
- Renderings, facings and false ceilings.
- Weatherproofing.
- Soundproofing.
- Heat insulation.
- Screens.

Environment.

- Introduction.
- The soil.
- The atmosphere and water.
- Environment in the Lebanon:
  - Atmospheric pollution; water pollution.
- Urban environmental problems.
- General conclusions.

Electrical Equipment and Sanitation.

- Equipment and electrical installations for lighting buildings.
- Distribution of drinking water.
- Drainage.

Techniques in Furniture Production.

- Technical study into special furniture: for children, hospitals, schools.
- Mass-production of furniture.
- Furniture factories. Visits.

History of the Theatre.

- Greek and Roman theatre, theatre in the Middle Ages, 16th, 17th and 18th centuries in France and Britain.
- II - Workshop exercises.

Model Making.

- Model making projects relating to architectural and interior decoration projects.
- Materials used (cork, expandable polystyrene, plaster, modelling clay, wood...).
- Photographing the models.

Decoration.

- Projects for complex interior decoration.
- Landscaping and window-dressing projects.

Theatrical Decoration.

- Projects for the organisation and decoration of theatre space.

Artistic Drawing.

- Practical course in colour sketching of interiors and furniture.
- Applications of perspective.

Fourth Year.

- I - Theory classes.

Electrical Equipment and Sanitation.

- Course aimed at helping students to complete their diploma projects.

Articles and Conditions of Sale.

- General clauses and conditions governing the awarding of public contracts inside the Lebanon.

Photography.

- Photographic technique.
- Theory and applications.
- Light and colour.
- Development and printing, black and white and colour.
- II - Workshop classes.

Diploma Project.

- Interior decoration.

Project in Specialisation.

- Interior.
- Landscaping.
- Graphic arts.
- Scenography.

Fifth Year.

Specialisation (scenography, advertising...).



## Department of Theatre Studies.

### Preparatory Year.

#### I - Theory classes.

##### History of Theatre.

- Birth of the theatre in the Middle East.
- Classic antiquity.
- The Middle Ages.
- Theatres in Asia.

##### Arts and Dramatic Art.

- Definitions.
- The various forms of performance art (opera, operetta, ballet, circus, puppet shows, mime, music hall) and their relationship with the other musical and plastic arts (painting, sculpture, rhythmic music – accompanied by slides, records and tapes).

##### Psychology.

- General points on personality, behaviour and the unconscious mind (Freud, Levi Strauss, Lacan).

##### Arabic Language.

- Stylistic, structural and grammatical approach – accompanied by classical and modern texts.

##### French Language.

- Stylistic, linguistic and structural approach.
- Language and grammar, accompanied by theatrical texts (Ionesco, Artand).
- II - Workshop exercises.

Artistic Drawing.

- Perspective: study and applications.
- Colour: study and applications.
- Rudiments of still life drawing.

Exercises in Drama.

- Individual and group exercises based on improvisation.
- Interpretation, based on spontaneity and observation, of simple dialogues chosen from a repertoire decided upon at the beginning of each academic year by the department of theatre studies.

Bodily Expression.

- Discovery of the body and of sign language.
- Exercises centred around the exploration of space and physical sensations.
- Individual and group exercises guided by the tutor or devised by the student.
- Classical and modern dance exercises.

Voice.

- Voice and breathing technique.
- Various exercises on the utterance of sounds: speaking, shouting, singing.

Orthoepy and Diction.

- The bases of orthoepy: vowels and consonants.
- Exercises in diction using classical and modern Arabic texts.

Analysis of Plays.

- Analytical reading of plays chosen from a predetermined repertoire.
- Analysis of characters, structure and form.

First Year.

- I - Theory classes.

History of Theatre.

- The European renaissance.
- Change in the theatre from the 17th to the 20th century.
- Theatre in the Arab world.

Arts and Dramatic Art.

- Basics, definitions, aspects.
  - Painting, drawing, sculpture.
  - Theatre and the other plastic arts (music, architecture).
- Supported by slides and tapes.

Psychology.

- Psychology and dramatic art: catharsis from Aristotle to Freud.
- The actor and his double (Artaud).
- The paradox of the actor (Diderot and Brecht).

History of the Cinema.

- Main stages in the history of the cinema: the birth, silents, talking pictures, post-war.
- Analysis of some films representing major trends in the cinema, accompanied by slides and films.

Artistic Drawing.

- Basics on the technology of painting.
- Drawing costumes and elements of decor (style and fantasy).
- Different styles and materials for costumes and decor.

Exercises in Drama.

- Exercises based on the expressive ability of the actor.
- Interpretation of scenes from plays, based mainly on the interaction of the players. Plays of varying styles and types.

Bodily Expression.

- Exercises in bodily expression based on rhythm and creativity.
- Scenes in mime, individually or in groups around a theme, a situation or a story suggested by the tutor.
- Exercises in classical and modern dance.

Voice.

- Various exercises on vocal technique, spoken and sung: rhythm, tone quality, intensity.
- Interpretation of sung pieces suggested by the tutor and by the student according to his abilities.

Orthoepy and Diction.

- Spoken expression on poetic, oratory and dramatic texts.
- Production of a radio broadcast.

Second Year.

- I - Theory classes.

Sociology of the Theatre.

- Theatre and society.
- Morphology of the representation and function of the theatre in society.
- The principal types of relationship between the forms of presentation and social structures.

The Art of the Theatre.

- The elements of dramatic art: text, actor, space. Main ideas concerning the relationships between the elements.
- II - Workshop exercises.

Theatre Decor.

- Project on theatre decor for pre-determined plays.

Artistic Design.

- Design of costumes, decor and make-up based on selected plays.

Exercises in Drama.

- Production and presentation of complete dramatic tableaux:  
interpretation, direction, scenography.
- The projects will vary: constructivist epic, absurd... according  
to the preferences of tutors and directors.

Bodily Expression.

- Work on the neutral mask and character mask.
- Mime scenes with the mask, with or without musical support.

Voice.

- Exercises based mainly on the voice.
- Sung dialogues.

Dramatic Composition.

- Free composition of a short dialogue on a theme chosen by  
the student.
- Adaptation for the theatre of a text proposed by the tutor.

Scenography.

- Scenographic treatise with projects for selected plays:  
light, sound, stage - audience rapport, machinery...

Film-making.

- Technique of the cinema: technical study and filming and sound-  
recording exercises.
- Scenario, production, playing in front of the camera,  
group work.

Third Year.I - Workshop classes.Theatre Model.

- Diploma project.

Exercises in Drama.

- Diploma project.

Direction.

- Theory studies: methods, aesthetics.
- Diploma project.

Make-up.

- Diploma project.

Scenography.

- Diploma project.

Film-making.

- Diploma project.
- Individual work.

Fine Art Department.A. Preparatory Year.

Course in techniques.

Perspective.

- Basic principles.
- Points of distance and interior and exterior perspective.
- Perspective of objects with straight angles.
- Perspective of circular and curved objects.

Aesthetics.

- Aesthetics through the centuries: Ancient Egypt, Greece, Byzantine, the Sophists.
- Renaissance until Kant, Descartes, Leibnitz, Baumgarten, Hoggarth.
- The 19th and 20th centuries: Hegel, Schopenhauer, Tolstoi, Durkhein, Bergson, Picasso, Santayana.

History of Art.

- Antique and Byzantine art until the beginning of the Middle Ages.
- Architecture and minor arts.

History of Painting.

- From antiquity until the Middle Ages.
- Islamic Arts.

Technology.

- Historic.
- The properties and utilisation of different materials in drawing and painting: pencils, charcoal, ink, gouache, water-colour, pastel.
- Composition and quality of colours.

Artistic Anatomy.

- Study of the human anatomy and skeleton.
- Artistic drawing of the human body.

II Studio Course.Artistic Drawings.

- Practical course in artistic drawing.
- Still life (geometrical forms, models from plaster).
- Sketches using black crayons, charcoal and ink.

Paintings.

- Practical drawing in painting: an oil study, gouache, water-colour.
- Still life (geometrical forms, fruits, vases, coloured objects).
- Properties of colours in an artistic composition.
- Using colours: crayons, water-colours.

Modelling.

- Practical modelling course in clay.
- Reproduction of geometrical forms or models in plaster (low and high relief, in the round).

B. First Year.I Theory Course.Perspective.

- Perspectives of vaults, arcades, stairs.
- Colours and shades in perspectives.
- Applications.

Aesthetics.

- The philosophy of aesthetics.
- The value and nature of art.
- Application and aesthetic experience.
- The psychology of art.
- The role of art in society.
- Problems.
- The relation of science, morals and art.
- Methodology of art.
- Artistic excellence.

History of Art.

- Art from the middle ages until the present day.
- Islamic art.
- Architecture and minor arts (serigraphic, ceramics, jewelery, carpentry, costumes, carving, stained glass).
- Properties and compositions of colours.



Artistic Anatomy.

- Analytical study of muscles.

II Studio Work.Artistic Drawings.

- Sketches in black and white.
- Sketches in colours.

Paintings of Still Life.

- Study of still life in black and white and in colours.
- Oil painting.

Landscape Painting.

- Outdoor study of landscape, sketches, water-colour and oil.

Composition.

- Study of known art work.
- Reproduction of certain works.
- General principles of composition in paintings.

Modelling.

- Practical work of modelling in clay.
- Reproduction and free composition of low and high relief.
- Sculpture in the round.
- Plaster cast.

C. Second Year.I Theoretical Course.History of Art.

- History of sculpture through the ages.

Painting from Life.

- Study from a model in colour.
- Oil painting.
- Introduction to portrait.

Landscape Painting.

- Studies in black and white and in colour landscapes.

Composition.

- Reproduction of great works of art in colour.

Carving.

- Carving on metallic plates.
- Reproduction in black and white and in colour.

D. Third Year.I Theory Course.History of Painting.

- The paintings of 1850 until the present day.
- Important painters in Lebanon and the Near East.

Technology.

- Seminars on the new technological development.
- The technological problems of painting and sculpture.

Comparative Arts.

- A presentation by each student on an artistic theme from the different art periods (personal choice).

II Studio Course.Artistic Drawing.

- Sketches in black and white and in colour.

### 3. Académie Libanaise des Beaux-Arts (ALBA).

The Académie Libanaise des Beaux-Arts was founded in 1937 by Mr. Alexis Boutros.

The requirement of entry is to have the Baccalauréat Part II or any officially equivalent degree. The duration of study leading to a University diploma, recognised by the Ministry of Education and Fine Arts, is four years for Fine Arts, five years for Interior Decoration or Publicity, and six years for Architecture.

The Departments mentioned in this thesis are as follows:

Department of Advertising  
 Department of Interior Decoration\*  
 Department of Architecture\*  
 Department of Fine Arts\*

\* Due to the war situation in Lebanon I have been unable to receive fuller information on the syllabuses for the indicated Departments.

### Department of Advertising.

The growing importance of advertising in the Middle East has made necessary a fuller academic and technical training in the creative aspects of the work of an advertising agency.

The School of Advertising of the Académie Libanaise des Beaux-Arts has been set up to train personnel for work requiring creative, technical and administrative skills; or, in other words, to train a creative manager capable of running a production department following a period of practical experience.

This training, following a two years' foundation course at the Department of Decorative Arts, includes 3-year courses in the following:

|                        |                          |
|------------------------|--------------------------|
| Advertising            | (creative)               |
| Printing               | (technical)              |
| Marketing              | (administrative)         |
| Photography and Cinema | (creative and technical) |

In addition to this specialised preparation there are classes of a general artistic type such as drawing, modelling, history of art, etc.

### Syllabus for the Three Years.

#### Advertising - 1st Year.

- Advertising
- Photography
- Printing
- Typefaces
- Social psychology
- Drawing, colour use and modelling
- Layout/sketching
- History of art

#### Advertising - 2nd Year.

- Advertising
- Photography
- Film-making

- Management and mass media
- Printing
- Type-faces
- Drawing, colour use and modelling
- Layout/sketching
- History of art

#### Advertising – Third Year.

- Film-making
- Drawing
- Advertising
- Management and mass media

#### Advertising.

The teaching programme for this subject of fundamental importance is aimed at developing those of the student's creative talents which may find a use in the world of advertising.

#### Advertising – 1st Year: The vocabulary of advertising.

- A. Free illustration: Composition, use of colour, ideas.  
Conveying a message.
- B. Placing the text: Use of text to form shapes; drawing with text.
- C. The creation of a logo or brand mark incorporating initials and the practical applications of these (headed notepaper, business cards, trademarks, etc.).
- D. Packaging: Label, box, display unit, bag, etc.

#### Advertising – 2nd Year: The language of advertising.

- A. 1) Product advertisement: Use of the illustration.  
2) Service advertisement: Use of the text and the illustration.
- B. 1) The creation of an advertising leaflet.  
2) Specimen brochure (text, layout, page-setting).  
3) Promotion leaflet: invitation card, programme.
- C. Advertising photographs.
- D. Advertising promotions:
  - 1) The creation of promotional material (T-shirts, badges etc.).
  - 2) Advertising demonstrations.

### Advertising - 3rd Year: Preliminary drawings and plans.

- A. Advertising campaign for a typical product: Advertisements, posters, leaflets, films, photos, etc.
- B. Budgeting: Choice of advertising material according to the product, the market and aim of the campaign.
- C. Preliminary drawings for the diploma.

### Management and Mass Media.

Marketing, a supplementary course, sets out to allow the artist to develop greater understanding of, and cooperation with, the other areas of specialisation making up his profession. In addition to this course, basic instruction is given on the management of a creative department.

#### I The Agency: A Sectional View of its Administration and Functions.

- A. Definition.
- B. Activities.
- C. Role: how the activities interact.
- D. Functions.
- E. "Management" organisation chart.
- F. Administration.
- G. An agency represented diagrammatically, organically and graphically.

#### II Operational Study of an Agency.

- A. Structure.
- B. Aims.
- C. Scope of action.
- D. Coordination.
- E. The agency and media networks.
- F. Mechanisms and techniques.

#### III The Application of Management Sciences Within an Agency.

- A. Marketing (study of the markets).
- B. Statistics (questionnaires, market analysis, etc.).
- C. Industrial psychology.

- D. Economic sciences.
- E. Internal management of an agency.  
(Correspondence, drawing up of estimates.  
Relations: - Agency/suppliers.  
              - Agency/clients.  
              - Agency/other agencies.)
- F. Corporate identity.
- G. Promotion (aims and application).
- H. Public relations.

#### IV Application.

##### 1. The Advertising Campaign.

- A. Strategy: marketing, budgeting, distribution, etc.
- B. Creation of a theme: selection of media.
- C. Inter-departmental procedure.
- D. Costing and profits.
- E. Analysis.
- F. Synthesis.
- G. Action.

##### 2. Study and Monitoring of an Already Launched Campaign.

- A. Feedback.
- B. Comparison of aims and the stage actually reached.
- C. Control mechanisms.

#### Printing.

Lectures on manufacture and on various types of printing work.  
These lectures include general studies and an improved method of  
describing all the new production techniques.

- 1) Background, printing processes through history.
- 2) European type.
- 3) Letterpress.
- 4) Type (European and Arabic construction).
- 5) Composition of type by mechanical, film and electronic means.
- 6) Photogravure on half-tone screen, stripping, B/W flat.
- 7) Photogravure colouration for colour.

- 8) Photogravure colour separation.
- 9) Offset and litho printing.
- 10) Hand-set type printing.
- 11) Photogravure and flexographic printing.
- 12) Silk-screen printing and other processes.
- 13) Printed surface; paper, cardboard, plastic, etc.
- 14) Tusche, liquid inks, mixtures.
- 15) Binding, page-setting, folding.
- 16) Industrial binding.
- 17) Art and craft binding.
- 18) Job printing.
- 19) Commercial printing work: labels, posters, brochures.
- 20) Printing for packaging.

### Photography.

The photography course is an intensive introduction to both the technique and the art of photography as a means of graphic expression to be used in advertising.

### Year 1.

- 1) Brief history. The photograph and its role in advertising.
- 2) The different types of camera. The various component parts of an individual camera.
- 3) Optics in photography.
- 4) Photography as a phenomenon. The film, different types of film.
- 5) Lighting: different types (natural, artificial). Shooting and exercises on different themes:
  - Portrait
  - Characters
  - Landscapes
  - Objects
  - Architecture
- 6) The laboratory: its various pieces of equipment.
- 7) Basics of photographic chemistry.
- 8) Development of black and white negatives.



- 9) Development of black and white positives.
- 10) Application of data gathered on certain chosen themes.

### Year 2.

- 1) Brief recap of the Year 1 programme.
- 2) The laboratory: materials, functions of the various pieces of equipment.
- 3) Development and enlargement techniques.
- 4) Theory of colour.
  - Composition of light.
  - Emulsions.
  - Artificial and natural lighting.
  - Colour temperature.
  - Filters and corrections.
- 5) Main themes in photography and applied exercises.
  - Fashion: model, lighting, movement.
  - Cosmetics, make-up, portrait.
  - Reporting: groups, atmosphere.
  - Sport photography: movement, speed.
  - Object of the advertising: studio photograph, lighting, decor.
  - Landscapes: centring, brightness.
  - Architecture: internal and external. Open-flash method.

### Social Psychology.

The aim of this part of the course is to show the student that his work is essentially intended for a consumer who belongs to a particular social group.

Studies into the personality of the consumer and his social group (motivations, desires, symbolic satisfaction of needs, attitudes, etc.) help to give a clearer picture of the factors governing the acceptance of a product (shape, colour, weight, wrapping, accompanying slogan, etc.)

In this class, the student will begin to understand the connection between consumer and product.

A. Introduction:

- 1) Psychology: aim and methods.
- 2) Social psychology: aim and methods.

B. The Consumer, Products and Advertising.

- 1) Economic price theory.
- 2) How does the consumer view the price?

C. The View of Products, Advertising and Manufacturers:

Factors determining acceptance of the product:

- 1) Symbolism.
  - a) Advertising and the symbolic view of the product.
  - b) Symbolic fulfilment of needs.
  - c) The importance of fear and guilt feelings.
- 2) Sex, age, social groupings and class as they relate to the product.
  - a) Sex at which the product is aimed.
  - b) Age group at which the product is aimed.
  - c) The product and social status.
- 3) The manufacturer.
  - a) Defining manufacturer stereotypes.
  - b) General stereotype characteristics.

D. The Cultural Significance of Consumption.

- 1) Types of consumption, laws governing the growth of consumption, style of consumption.
- 2) Identities of ethnic groups.
- 3) Identities of classes.

Film-Making.

In a society where man is constantly surrounded by images and assimilates a great number of audio-visual messages, it is necessary for students in this section to be able to read into an image and equally to be able to express themselves through it.

Year 2: General Knowledge.1) The Film's Message.

- Knowing how to read into an image.
- Knowing how to express oneself through it.
- The language of the cinema.

2) Expression in Film.

- a)
  - Type of camera.
  - Type of film.
  - The production team.
- b)
  - The scale of the plans.
  - Shooting angles.
  - Centring.
  - Colour.
  - Camera movements.
  - Editing and rhythm.
  - Special effects.
  - The soundtrack.

3) Structure and Types of Film.

- The scenario.
- The comedy
- The drama.
- The western.
- Fantasy and fiction.

4) Television.

- The electronic image.
- Description of a complete TV network.
- Production of a video programme.

5) Audio-Visual.

- Radio.
- Record and cassette.
- Slides.
- Audio-visual editing.

Year 3: Advertising.1) The Advertising Campaign.

- Product study.
- Role of the advertising film.

2) The Advertising Film.

- Scriptwriting.
- The storyboard.
- Preparation and shooting.
- Editing and adding the soundtrack.

3) T.P.

- Devising and writing the script.
- Presentation of the script in drawing form.
- Preparation and shooting.
- Editing and adding the soundtrack (using 16mm reversible colour film).

Department of Decorative Arts (Publicity and Interior Decorating).

Duration of the study is five years - the first is preparatory - for creative and artistic formation.

Interior Decoration.

- Artistic drawing.
- Perspective.
- Modelling.
- Decorative structure.
- Publicity.
- Decoration.
- Styles.
- Lighting.
- History of Art.
- Construction Methods.
- History of Furniture.

School of Architecture.

Duration of the study is six years.

Scientific and Technical Formation.

- Mathematics.
- Strength of Materials.
- History of Art.
- History of Architecture.
- Reinforced Concrete.
- Isostatic Structure
- Construction Methods/Materials.

Artistic and Creative Formation.

- Artistic Drawings.
- Modelling.
- Architectural Projects.
- Decorative Projects.
- Electricity and Lighting Techniques.

The School of Fine Arts.

Duration of the study is four years.

Artistic Formation.

- Drawing.
- Sketching.
- Water-colour.
- Oil.
- Glass Painting.
- Sculpture.
- History of Art.
- Still Life.
- Life Model.
- Gouache.
- Landscape.
- Sculpture in the Round.

#### 4. Université Saint-Esprit (KASLIK).

The Faculty of Art of this University was founded in 1974. It is subdivided into six sections: Architecture, Decorative Art, Fine Arts, Theatre, Cinema and Television, and a Research Art Centre. The duration of study is four years, except for Architecture, which is for five years; Cinema and Television for three years.

#### Musicology Department.

The documents required for registration by the Musicology Department, set up in 1970, are the same as for the other departments.

The Musicology Department awards a Licence d'Université (equivalent to a B.A.) and a Licence d'Enseignement (equivalent to an M.A.) in musicology. The Licence d'Université is awarded to students who have obtained 27 UER over the first three years. The Licence d'Enseignement is awarded to students who have obtained 36 UER over four years. It is equivalent to a Master's Degree in Musicology.

#### Diploma of Higher Studies (or Master's Degree) in Musicology.

The Musicology Department awards a diploma in Higher Studies (or Master's Degree) in musicology, which has a double value: it is valid as a "Licence d'Enseignement" in Musicology, and qualifies the holder for admission to the Doctorate.

In order to obtain the degree, the student must have successfully completed:

1. The 5th course in Dictation Solfaggio.
2. The 2nd course in Harmony.
3. The 1st course in Counterpoint.
4. The Musical Instrument course, corresponding to half of the syllabus required for the diploma in the instrument concerned.

To obtain the Master's Degree, the student is required to have:

- A. A knowledge of two out of the three following living foreign languages: French, English or German.
- B. A knowledge of one ancient language.
- C. Obtained a grade of at least fair in the "Licence d'Université".

### Architecture Department.

To be admitted to Level I, students must have passed the competitive entrance examination. The competitive examination may be taken by candidates who have obtained Part 2 of the Lebanese Baccalauréat in Elementary Mathematics, Experimental Sciences, Philosophy and B.T. 2 or a diploma recognised as equivalent by the Lebanese Government. No one may sit for the Level I competitive examination for more than twice. Admission is subject to the Faculty regulations: compulsory attendance of all lectures, supervised work and practical work.

The documents required for registration are the same as for the other departments.

Registration takes place on the following dates:

- 1 - 1st to 15th July: every working day from 9.00 to 13.00 hours,
- 2 - 16th July to 14th September: every Wednesday from 9.00 to 13.00 hours,
- 3 - 15th September to 15th October: every working day from 9.00 to 12.00 hours and from 15.00 to 18.00 hours.

The candidate must pay a registration fee of 25 L.L., which will be retained by the Faculty, whatever the outcome. Candidates admitted must notify the Faculty of their acceptance in writing, by 15th October, or they shall be regarded as having withdrawn. No candidate, even if he has been classified on the supplementary list for admission to Level 1, may be admitted to the Faculty one month after courses have started. Candidates for admission must pay the annual fees of 3,000 L.L. on the dates and within the periods specified by the admission.

### Course Programme.

The duration of the architecture course is five years, plus one diploma semester. The course is divided into three main stages:

|                                  |                         |
|----------------------------------|-------------------------|
| 1 preparatory year               | (Level I)               |
| 4 years of instruction           | (Levels II, III and IV) |
| 1 semester preparing the diploma | (Level V)               |

Level I (1st and 2nd semesters) is the preparatory year.

Level II, covering the 3rd and 4th semesters, is the period of preparation during which essential knowledge is required for projects. It is during Level II that architecture projects begin, as do the technical courses, which are continued during the following levels.

Level III is the year of training as such. It covers the 5th, 6th, 7th and 8th semesters. As and when technical and architectural knowledge is acquired, it is tried and tested by being applied in the workshop, in the form of sketches and architecture projects.

In Level IV, the 9th and 10th semesters, the students will summarise his knowledge and define his own personality. This stage is used more as a time of reflection and preparation for the diploma thesis.

Level V lasts at least one semester (11th semester). The student prepares a thesis, which has a greater scope than a simple project.

#### Department of Interior Design and Fine Arts.

The course in Interior Design covers four years, plus one semester for the diploma. The course is divided into three main stages:

|                                  |                         |
|----------------------------------|-------------------------|
| 1 preparatory year               | (Level I)               |
| 3 years of instruction           | (Levels II, III and IV) |
| 1 semester preparing the diploma | (Level V)               |

Each academic year is divided into two semesters, and the complete course is divided into five levels.

The diploma is awarded to the student who has obtained all his course units, has met the requirements of levels II, III and IV and has successfully defended his dissertation. The dissertation may be defended only by students who have obtained all the marks required for the Level IV projects.



Registration dates for the dissertation sessions are announced on the notice board. Registration is subject to the payment of a fee of 125L.L. by the student.

#### Theatre Department.

The requirement for admission to the Theatre Department is Part 2 of the Lebanese Baccalauréat, or an equivalent diploma. The duration of the course is three years (one preparatory year, which finishes with a competitive entrance examination to the second year, followed by a final Degree year). The timetable is from 8.00 to 18.00 hours. Transport is provided.

#### Cinema and Television Department.

The requirement for admission to the Cinema and Television Department is Part 2 of the Lebanese Baccalauréat. The duration of the course is three years, including one preparatory year. The timetable is from 8.00 to 18.00 hours. Transport is provided.

#### Theatre Department Syllabus.

##### Level I (2 semesters) 1st Year.

- History of Art and Theatre.
- History of Costume (sketch).
- Literature and Study of Plays.
- Behavioural Psychology.
- Scenography and Stage Design.
- Administration.
- Lighting and Sound.
- Music and Singing.
- Voice and Diction.
- Body Expression and Improvisation.
- Dance.
- Theatrical Technique.
- Mime.
- Principles of Acting and Acting Training.

Level II (2 semesters), 2nd Year.

- History of Art and Theatre.
- Acting and Acting Training.
- Voice and Diction.
- Drama.
- Body Expression.
- Dance.
- Acting and Staging.
- Cinema and TV Technique.
- Theatrical Costume.
- Singing and Music.
- Theatrical Test.

Diploma in Dramatic Art, 3rd Year.

- Staging a Play.
- Acting a Play or a Great Scene.
- Production of a Cinematographic Sequence.
- Dissertation.

Cinema and Television Department.Level I (2 semesters), 1st Year.

- History of Art and Theatre.
- History of Costume (Sketch).
- Literature and Study of Plays.
- Behavioural Psychology.
- Scenography and Set Technique.
- Administration.
- Lighting and Sound.
- Music and Singing.
- Voice and Diction.
- Body Expression and Improvisation.
- Dance.
- Theatrical Technique.
- Mime.
- Principles of Acting and Acting Training.

Level II (2 semesters), 2nd Year.

- History of Art and Theatre.
- Acting and Acting Training.
- Voice and Diction.
- Drama.
- Body Expression.
- Dance.
- Acting and Production.
- Cinema and T.V. Technique.
- Theatrical Costume.
- Singing and Music.
- Make-up.
- Theatrical Test.

Level III (2 semesters, 3rd Year.

- Technique of Printing and Developing.
- Shooting Technique.
- Sound Technique.
- Technique of Light and Colour.
- Camera Technique.
- Editing Technique.
- Basic Production Concepts.
- Dissertation.

Centre for Artistic Research.

The Centre proposes to promote:

- local and international artistic research,
- artistic encounters,
- the development of talent and professions.

## 5. Université Saint-Joseph.

### Faculty of Engineering-Architecture.

Parallel to reconstruction and the provision of new equipment, the Faculty of Engineering has reorganised its teaching system. Henceforth, the two preparatory years will consist of higher mathematics and special mathematics.

Particularly gifted students wishing to receive a more thorough training in pure science, in order to sit for the "concours commun" to the French Grandes Écoles specialising in engineering (mining, aeronautics, telecommunications, advanced technology and civil engineering) and the competitive examination for the École Centrale in Paris and the École Supérieure specialising in electrical engineering will no longer be obliged to travel to France to prepare for two years for the "concours commun"; they will receive this training in a special department during their preparatory years at the Saint Joseph University Faculty of Engineering. From May 1979, they will sit for the written examinations for this particularly difficult competitive examination in Beirut itself; only successful candidates will travel to Paris to sit for the oral examinations.

For students who intend to continue their studies in the Lebanon, fortunately the vast majority, the syllabus for the first two years of engineering studies as such include, in addition to the basic disciplines, to be attended by all students, the sciences of the profession, which are divided into two main subject areas, of which the student selects one: structural engineering and public works, or electrical and industrial civil engineering. The first subject area is characterised in particular by instruction in geology, soil mechanics, reinforced concrete, building materials, site organisation, bridges, dams, maritime sites and air bases, roads, heating, architecture, etc. The second area covers in particular instruction on static and quantum mechanics, systems design, electro-technology, the electronics of solids, active constituents and logical or associated functions, linear control, hydraulics, industrial refrigeration, industrial physics, power electronics, nuclear physics, etc.

The final year of the course consists of eight options: public works, architecture, hydraulics, thermology, high voltage current, low voltage current, economics and data processing. Agreements were also signed in March 1978 to enable students embarking on their final year, and wishing to select an option which, although useful to the Lebanon, cannot be offered by the Saint Joseph University Faculty of Engineering, to take up this option in an École in France specialising in engineering, but to receive their diploma from the Saint Joseph University Faculty of Engineering.

5. Vocational and Technical Art Schools in Lebanon,  
Beirut and Mount Lebanon.

The Universal School for Architecture and Commerce,  
(al Madrasa al Dawlya Lyl Uluḡ al Handasia Wal Tigara.)

Among its specialisations: Architecture and Interior Design.

The French Missionary School for Nursery Teachers,  
(Madrasat Hadikat al Atfal Lil Baatha al - Faransiya.)  
Habib Abi Shahla Street.

The Vocational School for Fashion Design,  
(al Madrasa al-Mihanya Lil-Azyak.) Ousai Street.

Institut des Beaux-Arts.  
(Markaz al Founoun al Jamila.) Sadat Street.  
Specialisation: Music, Drawing, Interior Decoration, Beauticians.

Institut Hamawi for Arts,  
(Markaz Hamawi Lil Founoun)

Beirut School for Fine Arts.  
(Madrasat Beirut Lil Founoun al Jamila.) Abed al Aziz Street.  
Specialisations: Beauticians, Interior Design, Music, Decoration.

The Lebanese School for Nursery Teachers.  
(Madrasat al Lubnanya Lihadikat al Atfal.) al Mathaf Street.<sup>82</sup>

Y.W.C.A.  
(al Madrasa al Faniya al Aliya) ain Meryse, Sasine Street.

Institute International - Jounieh.

Y.W.C.A.

The Y.W.C.A. is the oldest vocational school for girls. Run by a Christian organisation, it's main branch is in Geneva. The School provides Government Degrees (Technical Baccalauréat, the Professional Brevet and a Professional Certificate) and School Diplomas.

Courses offered are:

Commercial Sciences  
 Computer Programming  
 Interior Decoration  
 Library Science  
 Steno-Typing  
 Home Economics  
 Beautician  
 Dressmaking  
 Coiffure/Manicure/Pedicure  
 Languages  
 Activites

Technical Baccalaureate I.Commercial Sciences.General Course.

|           |             |
|-----------|-------------|
| Arabic    | English     |
| French    | History     |
| Geography | Mathematics |
| Civics    | Physics     |
| Chemistry |             |

Specialised Course.

|                       |                 |
|-----------------------|-----------------|
| Arabic/English Typing | Shorthand       |
| or                    | Office Practice |
| Arabic/French Typing  | Correspondence  |
| Commercial Maths      | Commerce        |
| Accountancy           | Economics       |
| Civil, Commercial     | Gymnastics      |
| and Labour Law        |                 |

Computer Programming.General Course.

|                    |                       |
|--------------------|-----------------------|
| English and French | Physics and Chemistry |
| Mathematics        | Civics                |
| Physical Education |                       |

Specialised Course.

Accountancy  
 Financial Mathematics and Statistics  
 Economics  
 Banking Organisation and Insurance  
 Computer Programming

Interior Decoration.General Course.

|             |                       |
|-------------|-----------------------|
| Arabic      | English               |
| French      | Civics                |
| Mathematics | Chemistry and Physics |
| Gymnastics  |                       |

Specialised Course.

|                  |                                 |
|------------------|---------------------------------|
| Decoration       | Interior Design                 |
| Architecture     | Colour Theory                   |
| Artistic Drawing | History of Art and Architecture |

Library Science.General Course.

|             |                    |
|-------------|--------------------|
| Arabic      | English and French |
| History     | Geography          |
| Mathematics | Physics            |
| Chemistry   |                    |



Specialised Course.

Library in Society and Management Bibliography  
 Reference materials and acquisition  
 Cataloguing and classification  
 Typing English/French and Arabic  
 Business correspondence and office duties  
 Languages: English and French  
 Field Work and Independent Study

Professional Brevet.Steno-Typing.General Course.

|                           |           |
|---------------------------|-----------|
| Arabic, English or French |           |
| History                   | Geography |
| Mathematics               | Civics    |

Specialised Course.

|  |            |
|--|------------|
| Shorthand  | Typing     |
| Filing   | Economics  |
| Book-keeping   | Labour Law |
| Business Correspondence<br>and Commercial Arithmetic |            |

Home Economics.General Course.

|            |             |
|------------|-------------|
| Arabic     | English     |
| French     | Mathematics |
| Gymnastics | Civics      |

Specialised Course.

Family relations  
 Hygiene  
 Cooking and nutrition  
 Textiles and simple dressmaking  
 Child care and child development

Infantile sickness

Typing and simple correspondence

### Beautician.

#### General Course.

Arabic

English

French

Chemistry

#### Specialised Course.

Technical Aesthetics

Anatomy of the skin

Cosmetic products

The art and techniques of makeup

Practical learning of technical aesthetics: skin, fingernails, etc.

Professional practices

Natural Sciences

General Hygiene

Prevention of accidents

Artistic drawing

### Dressmaking.

#### General Course.

Arabic and Civics

Foreign language

Mathematics

Hygiene and Natural Science

#### Specialised Course.

Cutting and Sewing

Textiles

Labour law

Artistic drawing

Organisation and

prevention of accidents

Professional Certificate.Dressmaking Aide.General Course.

|                |                |
|----------------|----------------|
| Arabic         | English/French |
| Mathematics    | Civics         |
| Home Economics |                |

Specialised Course.

Theory and practical work in dressmaking, embroidery, mending, ironing.

Typing.General Course.

|            |                   |
|------------|-------------------|
| Arabic     | English or French |
| Arithmetic | Civics            |
| Gymnastics |                   |

Specialised Course.

Typing, writing simple routine letters and clerical duties.

Coiffure, Manicure/Pedicure.General Course.

|             |                |
|-------------|----------------|
| Arabic      | English/French |
| Mathematics | Civics         |

Specialised Course.

|   |                             |
|---|-----------------------------|
| First Aid                                     | Salon management            |
| Coiffure techniques                           | Hair-washing                |
| Hair-cutting                                  | Colouring                   |
| Waving  | Setting short and long hair |
| Manicure/Pedicure techniques and hand-massage |                             |

Language Department.

There are courses at all levels leading to 'O' and 'A' levels in English. Special English language courses are provided for computer work, clerical duties, secretarial studies. French language courses are provided to the Brevet level. Courses in German, Italian and Spanish are organised upon request.

Extra-curricular Activities.Clubs.

There are clubs organised around the following activities: Social, educational, sports, folk-dance, choir, Y-Teens, and festivities.

Committees.

Social Service

Devotional Weekly Assemblies

Student Council

Institut International – Jounieh.

This Institut was founded in 1952. It provides courses for the following diplomas:

Decoration BT1 , BT2 (duration one year each).

General Decoration (duration 9 months for first academic year , 10 months for second year).

Subjects.General Teaching.

- Arabic Language.
- 1st Foreign Language.
- 2nd Foreign Language.
- Mathematics.
- Physics.
- Chemistry.
- Social and Civic Education.
- Physical Education.

Theoretical and Specialised Teaching.

- Architectural Drawing.
- Architectural Projects.
- Artistic Drawing.
- History of Art and Architecture.
- Interior Decoration.
- Decoration Projects.
- Colour Study.

Practical Work.

- Architectural Drawing.
- Architectural Projects.
- Artistic Drawing.
- History of Art and Architecture.
- Interior Decoration.
- Decoration Plan.
- Colour Study.

Interior Decoration (BT 2)

Technical Baccalauréat Part II.

Subjects.General Teaching.

- French.
- English.
- Mathematics.
- Physics (electricity and lighting).
- Chemistry.
- Social and Civic Education.
- Physical Education.

Theoretical and Specialised Teaching.

- Architectural Drawing.
- Architectural Projects.
- Artistic Drawing.
- History of Art and Architecture.
- Interior Decoration.
- Project in Decoration.
- Colour Study.
- Modelling.
- Graphic Art.

Practical Work.

- Architectural Drawing.
- Architectural Project.
- Artistic Drawing.
- History of Art and Architecture.
- Interior Decoration.
- Plan Decoration.
- Study on Colour.
- Modelling.
- Graphic Art.

## 6. Private Art Facilities.

### Maximum Use of Existing Educational Facilities.

It is essential that the government should provide experts to enlighten and guide communities in social participation and voluntary work in order to promote the feeling of group work for a common objective. It is important that the government should prepare plans for maximum use of existing educational buildings (schools) during holidays, for such activities as art work, dancing, music, yoga, sports activities and lectures, until such time as it is possible to provide sports centres, art centres and other facilities for both children and adults.

#### a. Art Studios.

##### L'Atelier de Peinture du Centre de Culture et de Loisirs (C.C.L.)

The centre offers to the public the following courses:

|                    |  |
|--------------------|--|
| Flower arrangement | - by Lilly Wilkinson                             |
| Classical ballet   | - Marguerite Khoury                              |
| Folkloric dancing  | - Mona Baaklini and<br>- Varouj Joseph Ichkanian |
| Singing            | - Noha Andraos Hatem                             |
| Jazz ballet        | - Rafic Garzuzi                                  |
| Drawing            | - Rita David                                     |
| Craft            ) |  |
| Silk painting )    |  |
| Batik            ) | - Sister Agnes Akl                               |
| Marquetry     )    |  |

The Centre has a studio and a gallery called 'Le Pinceau'. They have a membership of about 150 women, mostly mothers. During the holidays the studio offers craft courses for the children. <sup>76</sup>

##### Académie Michelangelo des Beaux-Arts de Beyrouth.

This studio is directed by Assad Renno.

### The Studio of Nicole Malhame Harfouche.

This studio offers art and creative activities such as painting, drawing, modelling, Batik, silk painting, window display, ceramics and enamelling. The programme is divided into three cycles of fifteen courses each.<sup>77</sup>

### The Art Studio.

The studio is run by Mirella Guiragnossian with the collaboration of professional artists. The courses offered are:

- |                  |                              |
|------------------|------------------------------|
| - drawing        | - aquarelle and oil painting |
| - perspective    | - modelling                  |
| - cold enamel    | - pâte a bois                |
| - window display | - pâte pierre                |
| - ceramic enamel | - pottery                    |
| - cerigraphy     | - history of art             |
| - silk painting  |                              |

### b.Centres.

#### Cycle de la Jeunesse Catholique (CJC).

This centre offers courses to prepare students to pass the exams for the Faculty of Medicine. It also offers facilities for different activities and sports, and has a library.<sup>78</sup>

#### Le Bureau Touristic de Jeunes (BTJ).

The courses offered are:

- |                      |                               |
|----------------------|-------------------------------|
| - window display     | - photography                 |
| - folkloric dancing  | - pantomime by Fayek Homeissi |
| - puppetry           | - guitar                      |
| - macramé            | - batic                       |
| - flower arrangement | - painting on glass           |
| - home economics     |                               |



Centre de Beaux-Arts.

The courses offered are:

- theatre
- piano
- guitar
- flute
- violin
- ballet
- cinema club

Dance Centre.

The courses offered are:

Classical, modern and jazz ballet directed by Marguerite Khoury and Rafic Garzuzi.

Cultural Centres.The French Cultural Centre of Beirut.

(L'Institut Cultural Français de Beyrouth, Rue du Tribunal Militaire; Rue de Damas; and villa des Dunes, Rue de Verdun.)

- library
- cinema
- discotheque
- Educational Information Bureau
- Linguistics Information Bureau

There are two other French Cultural Centres, one in Jounieh and the other in Saida.

John F. Kennedy - The American Centre in Beirut.

The Library consists of about 20,000 American books. The Fine and Performing Arts lounge is designed for those interested in the arts.

It contains books, films, records, slides on painting, sculpture, graphic arts, cinema, dance, music and theatre. In addition, posters, exhibitions, festivals and other activities related to the fine and performing arts are displayed or held there.<sup>79</sup>

#### Forum, U.S.A.

It has discussion programmes, lectures, multi-media presentation and student counselling.

#### Student Counselling.

##### British Council.

The British Council offers courses in English at all levels (GCE examinations for O and A levels), prepares students for the English Entrance Exam for both the American University of Beirut and Beirut University College.

##### The Italian Cultural Centre.

It organises courses dealing with Italian language and civilization, and also provides the basic requirement to join Italian universities.

##### Goethe Institut (German).

The Goethe Institute offers German language courses, plays and art exhibitions, as well as guitar lessons.

##### The Academic Advisory Service.

Students interested in information about university study in the United States are referred to the consulting office of the American Friends in the Middle East.

##### The Association of the Lebanese Artists.

This association was established in the Seventies and was the first attempt of its kind to bring artists together. This Association formed the Union of the Arab Artists. It is affiliated to the International Association of Plastic Arts in UNESCO.<sup>80</sup>

Dar-al-Fan-wal-Adab.

This centre was founded by a group of artists and intellectuals for meetings, conferences, exhibitions and to create activities for all people of differing ideology, religious groups and classes offering the possibility to exchange ideas and views and to help in narrowing the gap between the artists and the general public.

Art and Tourism.

It involves all the arts that promote tourism: group planning, communication, history, art history, advertising, art, languages, general education, personal grooming, guided tours. The related Degrees are Art Baccalaureate Parts I and II.

The advertising Degree involves the following: Editing, photography, marketing, method of research, consultancy, art and design, salesmanship. The Degree is offered at the following schools:

The Art Institute of Tourism, Dekouéné

The Tourist Guide School. A Department of the National Tourist Development Board.

The Secondary Girls School of Fourn al Shebak.<sup>81</sup>

## CHAPTER V.

### A SURVEY OF RECENT AND CURRENT LITERATURE.

This survey is divided into areas. Individual works are discussed as far as possible in chronological order. Although some of the areas overlap, the proposed structure is to divide the subject into six fields.

1. Objectives of Art and Design Education.
2. Art in the Curriculum.
3. The Art Syllabus:
  - a) in primary education;
  - b) in secondary education;
  - c) art examinations and other forms of evaluation of learning progress.
4. The training of artists and designers.
5. The training of teachers.
6. The methodology of teaching art and design.

## Introduction.

Lebanon, since attaining independence in 1944, has suffered from lack of stability, due either to internal dissension, immigrant groups or foreign intervention. During the last fifteen years, the civil war and foreign invasions have led, not only to disintegration of the society, but have prevented central authorities from undertaking effective steps to stabilise, reform and expand the existing system of education.

Art and design has so far been of little importance in the general school curriculum because this area of knowledge has not been directly related to careers and professional training.

In the Lebanon there has always been a popular belief that art is associated with leisurely pursuits of the upper classes and vaguely with a permissive and relaxed attitude towards morals. This popular image has been reinforced by sectarian conflicts among various austere religious groups, which traditionally distrust the image, whether perceived in films, theatre or an art gallery.

For these reasons, there is virtually no literature covering art and design education in Lebanon. Consequently, in this research I have drawn on my own understanding of art education needs in Lebanon and have relied on observations by art educators in other countries. My own experience of growing up in Lebanon, of being a student, and eventually an artist and a teacher, has been the source of first-hand knowledge.

To check my notions and surmises, I have had access to Government archives and original documents obtained through the courtesy of the Ministry of Education, the Centre for Educational Research and Development, the Statistics Centre, the Libraries of the American University of Beirut, Beirut University College, Université Libanaise, Académie des Beaux-Arts, the University of London Institute of Education, the British Museum and the Victoria and Albert Museum.

This study is concerned with the contemporary scene of art education in Lebanon, its limitations, aspirations and considers ways in which its problems may be resolved.

Having spent the last six years in Britain, I have gained access to art education literature in English, of which an account is made in the bibliography. It must be appreciated, however, that countries of Europe and the United States have enjoyed comparatively long traditions of stability and continuity in art educational practice, and although it is possible to draw much inspiration from what has been achieved in Britain, France, Germany, the United States and Russia, their systems of training artists and teachers may not be directly applicable in Lebanon.

### 1. Objectives of Art and Design Education.

Objectives are the specific goals that one hopes to achieve through the educational programme. In order for educational planning to be meaningful, goals must be formulated with precision and with clarity. According to Robert Mager, an objective is an intent communication by a statement describing a proposed change in a learner, a statement of what the learner is to be like when he has successfully completed a learning experience.

As Dr. Paul Whitmore once put it, "the statement of objectives of a training programme must denote measurable attributes observable in the graduate of the programme or otherwise it is impossible to determine whether or not the programme meets their objectives." <sup>84</sup>

When clearly defined goals are lacking, it is impossible to evaluate a course or programme efficiently, and there is no sound basis for selecting appropriate materials, content or instructional methods.

The main objectives of art education today is to assist in the intellectual, emotional and social growth of their learners according to needs and capacities. In addition to these general objectives, art education has certain specific objectives, so that children may:

- a. Gain insight into and identify with the nature of creative artistic acts.
- b. Acquire artistic skills in relation to activities involving their emotions and intellects.
- c. Learn some of the possibilities that accompany freedom of thought and action in relation to artistic pursuits.
- d. Be brought to understand what the word 'environment' means so that as adults, they can assume responsibility for its improvement.
- e. Acquire knowledge of and insight into art as cultural history.
- f. Learn to look on the art of seeing as an active perceptual process capable of clarifying all visual phenomena.
- g. Acquire the ability to note and describe formal relationships between the elements of a work and consequently to sense how such relationships relate to the meaning or content of the work.<sup>85</sup>

Sir Herbert Read emphasised the importance of the subject of art to education and the incompleteness of education which does not include art. "It is the development of each individual, reality within his mutual and social environment that seems common and fundamental to all art teaching." <sup>86</sup>

According to Elliot Eisner, the study of fine arts provides, in cognition, in feelings, in judgment, essential parts of that experience which leads to an educated mind and an educated person.<sup>87</sup>

Finally, Louis Arnaud Reid stated that, "although very few children will become artists, educated introduction to the arts, which have both reflected and influenced a great human culture, is surely - and particularly in a materialistic world - a right and a necessity for all. Art yields its own kind of knowledge, but it does more than that; participation in art is an illuminated form of living".<sup>88</sup>

After all the analyses of the various types of objectives and the criteria that each should meet, one is still left with some basic questions about their utility in curriculum development and teaching. How specific should objectives be? Should they be formulated for the entire course, for parts of a course, for each curriculum activity that is formulated. The answers to these questions will differ depending on the view of educational planning that one holds and on the standard of the art teacher's educational qualification.

In general teachers put their own objectives during the school year. These objectives are part of the personal and psychological repertoire that teachers draw on each day when working with students; these objectives are modulated according to circumstance and context and with regard to the particular student, with whom the teacher interacts.<sup>89</sup>

#### Art in the Curriculum.

The arts are crucial elements in a balanced curriculum, not more, nor less than other subjects, but certainly as important as other forms of knowledge. The arts also enrich the lives of individuals and social culture and this is important as an end in itself.

According to Frenkiel, "the study of art in the context of education, should involve a comprehensive knowledge and understanding of the practical psychological processes specific to art and the programme of such extension of knowledge about art should be flexible and adjustable, to subjective experiences of inventing, composing, re-shaping, transforming and shifting of form and image. All this knowledge should be related to similar processes taking place in others of different aptitude, age, sex or cultural background." <sup>90</sup>

The Calouste Gulbenkian Foundation, in its report 'Arts in Schools', emphasises the arts in the curriculum as an important way of knowing the world and of interpreting our experiences in it.<sup>91</sup>



Moreover, the arts are crucial elements in a balanced curriculum, not more, not less than other subjects, but certainly as important as other forms of knowledge.

For a broad-based, balanced curriculum, S. Frenkiel states that:

"...school curriculum is designed no less to train artisans than to train mathematicians or engineers. Its objective is to provide broad liberal education so that the pupils may, according to their desire, effort and ability, select more specialised training in further or higher education, or that they may have appropriate general education to prepare them to enter life. The position of art in the curriculum could be, broadly speaking, considered from two points. On the one hand it is the function of the schools to recognise and develop aptitude and to encourage learning, therefore children with specific interest or specific ability for art should be given an opportunity for further development. On the other hand, the function of general education is not only to train professional artists, art historians and art critics, but to train an informed public who in the course of time, would make full use of its cultural heritage in the widest sense..." <sup>92</sup>

The Calouste Gulbenkian Foundation suggests that considerable significance should be attached to those activities which are concerned with the life of feeling and the development of creative powers. It also emphasises that the arts are as much part of life and atmosphere of our society as, for example, science, technology, morals and religion. Due account should be taken in the discussions now taking place at all levels on the school curriculum, of the important contributions of the arts in the following six areas of educational responsibility:

- a. developing human intelligence to full potential in all variations;
- b. developing the capacity for creative thought and action;
- c. the education of feelings and sensibility;
- d. developing physical and perceptive skills;
- e. the exploration of values; and
- f. understanding the changing social culture.

The report recommends the strengthening of the role of arts in the curriculum, and stresses the importance of the arts in primary and secondary schools; it also gives considerable weight to assessment and evaluation and to the connection between current work in art and its links with the role of art beyond the school. Finally it proposes the establishment of a National Council for Arts Education in order to promote the development of the arts in education and to pursue the recommendations of the report.<sup>93</sup>

Alfred Harris, in his article 'Practical Work in Art Education, The Hidden Curriculum' deals mainly with the learnings acquired during schooling which is not planned for, and usually goes unnoticed; perhaps this neglect is due to the fact the syllabuses for art are invariably stated in loose terms and much of their teaching is on an individual basis and believed not to obstruct unduly on pupils' work. It is therefore important for art teachers to recognise restrictive procedures and plan programmes which help to give a balanced view of art.

He also proposes that a programme for art education should take account of the following assumptions:

1. There are many conflicting views in art.
2. Pupils should be introduced to different procedures.
3. The various procedures are not equally appropriate vehicles for all pupils' involvement in art and the teacher has no means of matching procedures to pupils.
4. Judgments in art are context bound.<sup>94</sup>

Dr. Mounir Bashour, a Professor in the Education Department of the American University of Beirut, wrote extensively about the curriculum in Lebanon in his book 'The Organisation of the Educational System in Lebanon'. In that book he evaluated the present curriculum and

emphasised the neglect and biased attitude towards the arts in the curriculum. He stated that the role of Art in the curriculum diminishes on passing from nursery, where teaching is mainly concentrated on Art, to the elementary level where half (73 hours out of 150 hours during the five years) the time is given to Language, while the other half is distributed between Mathematics, Art (painting and handicraft), Sciences, Social Sciences and Physical Education. Whereas in the higher elementary, the allocation of time given to Art diminishes into one hour per week and the extra time is distributed amongst History, Geography, Physical and Religious Education.

Dr. Bashour stressed the importance of art in the curriculum at all levels, and added critically, that the curriculum did not take into consideration the role of art in preparing the ground for the students (especially from poor rural areas) who could not afford to continue their education and who had to work after the elementary level. Secondly, Dr. Bashour called for upgrading of the status of art in both school and society, because it is the weakest of the academic subjects.

Finally, he stressed the importance of including art in the secondary level of education, equal to any other academic subject in order to develop in the pupil the ability of creative thought and action.<sup>95</sup>

Students from the American University of Beirut have presented theses related to art education, but the information is outdated since the latest thesis by Mabruk Magda, which was presented in 1970.

The titles of theses submitted for a B.A. are as follows:

- Sayegh Yvonne Mirjani. 'A critique of the curriculum of the elementary public school in Lebanon, 1957.'
- Mabruk Magda. 'The need for an improved art programme for public and private elementary schools in Lebanon, 1970.'

These theses advocated the need for a new art syllabus, a Fine Art Department (to plan syllabuses, research, art examination, and

Teachers' Training Colleges.) Although all their requests were approved, art education in Lebanon is far from being of an adequate standard.

### 3. The Art Syllabus.

It is essential to plan a balanced art syllabus, and the aims and objectives of the work need to be thought out very clearly and their realisation carefully planned in relation to the teachers and physical resources available. The major objectives are the deepening of visual awareness and the growth of critical ability in perception. This could be achieved through the development of the facilities of seeing, touching and responding, as well as with thinking, reasoning and remembering; that is why art has been closely associated with other aspects of school work and is increasingly recognised as an essential form of communication.

A variety of activity in the syllabus is usually offered as a means by which to reach the objectives. Therefore a balanced syllabus must offer a range of outlets for expression, each subject making demands and affording opportunities that are unique and quite specific.

Malcolm Ross, in his book 'The Creative Arts', stressed that he values process and know-how, as well as products and knowledge about products, and is concerned with the making of two-dimensional and three-dimensional art as the medium and with the creative response to realised visual forms. The 'particularity' of art education in any school will emerge from the skills and predilections of the art staff, the material resources of the school, and the depictive needs, abilities and tasks of the pupils. Certain basic conditions and resources are essential to education through art, such as space, light, shade, surfaces to work on, materials and tools to work with and light projecting apparatus.<sup>96</sup>

I am not going to provide a detailed account of the teachings of the different art subjects, nor suggest how they should be taught or what the content of each syllabus might be. My main purpose is to establish the expressive principle as the basic theme of the arts curriculum as a whole.

In general, an art syllabus should include the following activities: drawing, painting, craft, sculpture, ceramics, photography, textiles, printmaking, design, history of art, art appreciation and art criticism. It is important that no art activity should be repeated annually without assessment, for it will merit revision when faults occur and consideration of its suitability for a new year's school population.<sup>97</sup>

#### a. Primary Education.

Art in primary education is considered an integral part of the syllabus; a way of communicating facts and a useful tool for a wide range of studies. It is also a method of recording observations and facts, of expressing ideas and feeling. Many factors, such as resources, time, buildings, materials affect the success or failure of art teaching in schools. Other factors are the appreciation and support of the head teacher, parents, and qualified staff.

Maurice Barrett (1972) and the Calouste Gulbenkian Foundation share the view that work in the arts in many primary schools in the United Kingdom is disappointing, mainly because the teachers do not put a high priority on creative work. Children tend to keep doing work which they have mastered at an earlier age. This is because teachers' expectations of them are too low and the work lacks direction. Children of this age have an enormous capacity to absorb new experience, which gives the teacher the opportunity and the responsibility, both to produce work of a high standard and to give a firm foundation of attitude, skill and understanding.

According to the Calouste Gulbenkian Report, the curriculum from 5-11 in the visual arts should enable children to:

1. Experiment with different media – water-colour, crayon, paper, cloth, clay, etc.
2. Explore different techniques, tools and modes of manipulation in each – modelling, brush-work, etc.
3. Understand the basic ideas of, for example, tone, colour,

texture and contrast, and eventually, more complicated concepts of, for example, balance, focus and proportion.

4. Begin to respond to a variety of styles and forms of visual art, and to differences between cultural forms and between historical periods.
5. Develop an awareness of the use of visual symbols to convey ideas and feelings.
6. Develop an awareness of design – the relationship between materials, forms and functions of objects and constructions.
7. Develop powers of observation and description.

Finally, the report emphasised the need for integration of the arts into the primary school curriculum and the need for continuity of provisions between primary and secondary school.<sup>98</sup>

#### b. Secondary Education.

The report stated also that the arts in secondary schools are well established and make a vital contribution, both to individual education and to the quality of school life in general. The subject of art occupies an increasingly important part in the curriculum for pupils of all ages, because the curriculum is teachers-based and not teacher-based as at the primary level. Its organisation is considerably more complicated. Therefore, the constraints which can affect the arts in the secondary schools can be severe and more difficult.

Some of these constraints are:

1. Co-ordination
2. Time
3. Space and facilities
4. Attitudes
5. Examinations and assessments

1. There is a lack of co-ordination and continuity in arts education between primary and secondary school and also between teachers of different arts in the school.
2. The arts are given short periods of 30–40 minutes. This can seriously reduce the quality of work.
3. The arts require certain facilities, such as allocation of space, equipment and provisions.
4. There is a need to tackle the prevailing attitudes to the arts; many administrators, head teachers, parents, teachers and pupils have failed to see the value of the arts.
5. Examinations, as they operate in many schools, restrict the arts in two ways: i) they encourage forms of assessment which are not compatible with much of what is achieved in the arts; ii) they discourage pupils from taking courses in the upper secondary schools, which do not give them usable qualifications.<sup>99</sup>

The aim is a balanced syllabus composed of a variety of subjects, as well as development in sculpture, ceramics, textiles, print-making, photography, design, history of art, art appreciation and art criticism.

### Drawing.

Instruction in drawing is a very important means of cultivating in children a faculty of observing, comparing, recollecting and thinking about all sorts of objects, with a view to representing them in an intelligent and careful manner and of developing a sense of beauty.

Drawing and painting play a major part in education. They provide a means of communication without the constraints imposed by other subjects. Among the writers stressing the educational value of learning to draw are Ablett, Ruskin and Cooke:

"...Drawing should be used as the foundation study of all education. It makes the acquisition of all knowledge simpler and easier. It is because drawing facilitates the learning of the unchangeable facts of nature...that it is of supreme value in general education...<sup>100</sup>

Pupils can benefit a great deal by learning to observe their surroundings and then to select, memorise and record what they have seen through drawing and painting. When taught effectively, drawing and painting activities are universally enjoyed and provide a very flexible and practical means of expression for the young at all ages of artistic development.

Much research has been carried out on the creative urge in children and the motives that inspire them to paint by prominent writers, such as Sir Cyril Burt, James Sully and Sir Herbert Read.

Ruskin was convinced that art could be properly understood only as a result of practical study in drawing and painting.<sup>101</sup>

S. Frenkiel also confirms that art, not only can be taught, but most probably must be taught. He continues by saying that infants can learn to draw and can also form initial judgment provided they are not left entirely to their own devices and to the myth of self-expression at any price. In this context, consideration should be given to the role of some psychological theories which have strongly affected the modern approach to art education.<sup>102</sup>

### Design.

The study of design is a most important recent development and is going to be the future hard core of the subject. This course would link specifically with sciences, mathematics and other areas of the curriculum.

Therefore the need for good design teaching in the curriculum in the service of industry in our society will have an inevitable impact on teaching. This subject must acquire an over-riding importance in



schools, together with crafts, because in designing any object, one must understand its construction. A knowledge of hand-produced crafts constitutes the essential basis of design applied to machinery and industry.

Design education, according to Bert Isaac, contributes to the fostering of personal satisfaction in understanding, experimentation, exploration and the accumulation and refinement of knowledge, which arises from the exercise of these qualities.<sup>103</sup> Therefore, specific attention should be paid to the role of art and design in a modern industrial society which intends to cultivate and respect its creative traditions.

Philip Roberts stated the importance of design as such:

"...It is not the intention that 'Design' should be an additional subject on the timetable, it is rather that through a network of multi-disciplinary activities, our pupils may gain a better understanding of themselves and their surroundings. We feel that the language of design provides the means of discussing this; that it can be a means of articulation between specialists of varying disciplines, and that it can provide a vehicle for interdisciplinary work. It can be the element that draws together the social, technical, economic and aesthetic factors inherent in beginning to understand contemporary society and culture..."<sup>104</sup>

This view is also reflected by Archer:

"...Design is that area of human experience, skill and knowledge which is concerned with man's ability to mould this environment to suit his material and spiritual needs. There is a sufficient body of knowledge for this area called 'Design' to be developed to a level which will merit scholarly regard for the future."<sup>105</sup>

All work concerned with art, design and the production of artefacts should be planned in a co-ordinated sequential programme. This includes wood and metal-work.<sup>106</sup>

The inclusion of art and design in the education of an average child, irrespective of its special abilities or talents, is an essential part of education for the future. Teaching art for the training of young artists and designers should of course, be included in such programmes, but if we were to dwell only on the importance of the latter, art and design would have a limited application. The main core of the argument is that art and design education concerns the general public and not only talented individuals.

### Crafts.

The general quality of the Lebanese environment indicates the need for greater emphasis on reviving national crafts. According to Sir Herbert Read,

"...craft could, more than any other form of education, transform our social environment. As a revolt against the shoddy products of our factories, craftsmen could immediately bring into the home an undercurrent of good taste, in furnishings, in clothing, in utensils. In the long run, they could transform the factories themselves, by creating a taste to which, if only for economic reasons, the producers would have to conform. This is placing a heavy burden of social responsibility on the schools, and on the art teacher in particular."<sup>107</sup>

Henry Pluckrose emphasises the importance of craft-work by stating:

"...Man's progress towards civilization has been marked by his ability to discipline materials, to fashion clay, metal, wood, to spin, to weave, to carve, to construct, to build. In an age when individuality is being continually undermined by mass production, all our children, born into a technological society, need to have some awareness of the basic processes of mankind, if they are to live fully..."<sup>108</sup>

Effort must be made to re-establish some of the indigenous crafts in rural community life. Schools could greatly contribute towards

this revival of craft knowledge. Despite the impetus given to craft teaching in the past, crafts must be included as a branch of art in the curriculum and should be seen as a way of connecting and developing ideas and concepts that the pupils explore through their drawing and observation. The techniques should be taught in a way which does not pre-determine the pupils' responses, but opens up possibilities and establishes associations between the qualities of materials and things seen in the environment.

The main problem in the expressive arts – that of finding a genuine working relationship between the different branches – is being overcome most effectively where teachers are realising that it needs to be based on shared concepts which link them yet allow room for individual development, rather than on a common theme, whether literary or abstract, which may provide a semantic link, but which may inhibit one or other of the arts.

Sir Herbert Read believes that:

"...What is wrong with our educational system is precisely our habit of establishing separate territories and inviolable frontiers, and the system I propose...has for its only object the integration of all biologically useful faculties in a single organic activity..." <sup>109</sup>

### Sculpture.

The conception of art as being almost totally a two-dimensional, graphic form has been and still is, a limiting factor in visual education. A three-dimensional course such as sculpture is one of the art courses which remains to be developed and encouraged. In modelling and carving, using clay, wood and stone, many pupils discover interests and talents not previously aroused by drawing and painting. The variety of the work and the absorption of the pupils shows that much can be done in a field of visual education which is at present still comparatively unexplored.

### The History of Art and Art Appreciation.

A proper understanding of the contemporary world and of our society is not possible without having some knowledge and understanding of the roots of the traditions and the institutions by which we inherit our culture. For this reason, we can only appreciate the meaning of the present and grasp the possibilities of the future by looking into the frameworks of the past. Pupils should be introduced to their own cultural and artistic heritage of Islamic architecture, design, decoration and craft and to some aspects of Western and Far Eastern traditions; the objectives of these studies will be to make them aware of their own national and cultural background and of the attainment in the arts of their ancestors and their contemporaries.

It is also important for pupils to exercise powers of appreciation of works of art as well as to acquire some knowledge of its history. This necessitates combining some practice of painting and drawing with exercises or discussion in the field of art appreciation and in understanding the basic problems underlying the production of a work of art. This knowledge can only be acquired by actual observation of things around us, of study of good reproductions of paintings and drawings when originals are not available.

Anthony Dyson, in his paper 'History of Art in Schools' considers the ambivalent attitude to the history of art of many teachers in British schools and ponders on some of the reasons for the perpetuation of an apparent reluctance to seriously regard the subject as a distinct component of general education. Amongst these reasons are:

1. the potency of certain theories of creativity and the widespread inclination by teachers to regard 'creativity' and art activity as synonymous;
2. the remarkable success since the Second World War of the campaigns for the more effective promotion of practical art activities in schools;

3. the character of courses of training for teachers, the content of which has often tended to reflect the emphasis in schools on practical art and to include at best, only desultory treatment of art history as a school subject;
4. the consequent feelings of inadequacy of many art teachers with regard to the history of their subject;
5. the caricature of the art historian as inhibitor of creativity and as virtually inimical to the encouragement of 'personal expression'; and
6. the unsuitability or the difficulty, or both, of the 'academic' study of the history of art for the majority of school pupils.

He concludes his paper in agreeing with the Gulbenkian report whole-heartedly on the desirability of the 'rich combination' of participation and appreciation; but in equal partnership. He also stresses that pupils should be helped to see that there is a significant relationship between our appreciation of an artefact, and the making of that object of our appreciation. He says finally that neglect of fostering a sense of history is perhaps one of the most damaging omissions in art education.<sup>110</sup>

S. Frenkiel emphasises the advantages of studying the history of art, stating that it widens the scope of knowledge beyond the experience of making art and that it provides artists with a framework of objective and systematic study subjected to a harsh intellectual critique.

He also says that artists have been taught by each other in studios and workshops or have otherwise learned from works of art that the teaching of art is a process which must have constant reference to the actual making or apprehending of art and that the theoretical studies of history and criticism of the arts are essential, and therefore desirable in the study of art, if they are conducted without reference

to the direct experience of art, they become other studies, ancillary or contributory, but they will not constitute art education.<sup>111</sup> Appreciation, understanding and becoming sensitive to the work of other people is important in cultural education for that reason. Participation and appreciation are complementary aspects of art education and they can provide a rich combination.

An important contribution to art criticism is Pierre Rouve's work on Turner. Unfortunately this is not accessible as yet to English readers. However, the French version, which deals essentially with the language of criticism with the conceptual and syntactical structures applied in the description and the appreciation of art, also represents an attempt to create a parallel concept of grammar of artistic expression. Such a book may be of extreme help to teachers who intend to introduce students to the difficult task of applying critical assessment to works of art.

#### c. Examinations.

The Gulbenkian Foundation, in their report 'The Arts in Schools', defined examinations as highly structured instruments of assessment which are intended to test specific knowledge and abilities at particular points in pupils' development.

They also stated that there is from public demand an understandable and legitimate pressure on teachers to assess and evaluate their work with children. Although the call for accountability in education can only be answered by a rigorous approach in the schools to assessment and evaluation, examinations need not be the chief means of this,<sup>112</sup> because many conventional forms of examination have two general characteristics which can limit their value in the arts: they are competitive and they require a certain level of failure.

There are three main arguments currently advanced for introducing art examination in schools:

- Examinations provide vocational support.
- Examinations increase motivation.

- Examinations can act as a political level to raise the status of work in the schools.<sup>113</sup>

According to Holmes, the purposes of examinations is to ascertain academic achievements, motivate students to learn and for selective purposes.<sup>114</sup>

On the other hand, in a wide-ranging review of educational assessment, Ingenkamp (1977) observes:

"...that educational criticism is aimed chiefly against the direction of assessment toward selection practices, and its educationally undesirable side-effects, and also against adverse effects on the pupil's personality due to stress and anxiety. The notion of competition sometimes compel cheating and frustration. Therefore it is argued that the only assessment that is educationally justifiable is that which promotes the individual learning process..."<sup>115</sup>

P. C. Penang cautions us that examinations should not be used as the main motivating force to learning. They should follow the curriculum and not dictate it, they should not stand as a hurdle to experimentation, otherwise erroneous values are created in the minds of the pupils and teachers.<sup>116</sup>

Finally, Alfred Yates states that

"The purpose of examinations should not be confined to passing a judgment on the student's academic achievement, rather they should have diagnostic and prognostic purposes as well. It is highly desirable to introduce the school record card which can be used to register the student's progress and development of all aspects of his personality and in the light of those indicators, guidance, counselling and remedial studies may be provided accordingly."<sup>117</sup>

The Gulbenkian Report recommends the need for alternatives other than examinations, a sort of summative assessment which clarifies the

contribution of the arts to pupils' overall development and which indicates positive attainment in their work, such as the use of profile reporting, which may be compiled by the student or student and teacher. These provide personal records of interests, aptitudes and ability. Another alternative is the use of graded tests: a) the tests are designed to be taken as informally as possible whenever individual children feel ready; and b) the tests encourage criterion-referenced assessments.<sup>118</sup>

According to the Gulbenkian Report, assessment and evaluation should be seen as a normal part of daily practice in schools and should provide the means for teachers to contribute positively to the formulation of the school's general curriculum policy.<sup>119</sup>

Whatever proofs or justification are required to substantiate or substitute examinations, this and other aspects concerning assessment will continue to attract considerable attention and arguments in different countries.

In my opinion examinations are important to rate pupils according to a comparative scale of achievement, but should not be the only means of assessment. Therefore it is advisable to establish "an assessment of performance unit", whose role is to bring about a closer link between examination, performance measurement, and accountability of schools to society.

#### 4. The Training of Artists and Designers.

A distinction should be made between the training of those who practice art with the intent of producing fine art with a view to selling it to the public or to private patrons, in that the training of artists involves a slightly different kind of knowledge than does the training of designers. One should bear in mind that the concept of art and design overlap, and just as an artist cannot be successful without applying the principle of design, most design has an inherent aesthetic component which requires that designers should not only think about the practicality of marketing and consumer reception, but also about the qualities and the values of the aesthetic components. There are, of course, some sorts



of design which do not involve aesthetic consideration , like weapons of destruction; their objectives are totally practical and no artistic considerations have entered into their production. This is an area where design is totally detached from art and has something to do with engineering only.

This research is concerned with the education of artists and designers in which design and art are inseparable; there might be other areas in which the training of designers, without aesthetic considerations, may be considered by other researchers.

I have confined myself to that area where the two disciplines are linked and the emphasis may be on the fine art component or the design component, but they seem to be essentially inseparable in terms of thought and feelings.

#### 5. The Training of Teachers.

There is a general agreement in all segments of society that the education of teachers is the principal priority in the improvement of the education system.<sup>120</sup>

The validity of any educational system is dependent upon the quality of teaching and the availability of competent teachers. However enlightened the aims, however up-to-date and generous the equipment, however efficient the administration, the value to children is determined by the teachers. There is, therefore, no more important matter than that of securing a sufficient supply of the right kind of people to the profession, providing them with the best possible training, and ensuring them a status and esteem commensurate with the importance and responsibility of their work. With the rapid expansion of schooling, both in number and extent all over the world, these problems have acquired a new importance and urgency.<sup>121</sup>

Nikolaus Pevsner considers the fundamental principle of art education to be inseparable from the methods and programmes applied to the training of artists in academies and schools of art and design. Frenkiel

emphasises the importance of art teachers, saying that "Art is the prototype of productive ingenuity and the teachers of art and design are willy nilly, the apostles of the shape of things to come." He continues to say that the teaching of art in Teachers' Training Colleges must be primarily concerned with the learning of art, which is the pursuit of excellence, skill and critical discernment. On the other hand there should be an academic balance of knowledge in areas such as child development (Lowenfield, 1965, 1969) and Elliott Eisner, 1972), Methods of Teaching, History of Art, Art Appreciation, Connoisseurship of Criticism and Art/Media, plus other scholarly studies.<sup>122</sup>

John Eggleston suggested that the content of teacher education courses should take account of academic changes in science, maths, art, teaching methods with a move towards technology of education and team-teaching.<sup>123</sup> Ellen Henderson underlines the possibilities inherent in television as an effective means of training teachers.<sup>124</sup>

The teacher training programme must give a nominal background in different subject areas, just to give students enough general knowledge besides their professional studies which are designed to develop the attitudes and competences which are generally agreed to result in effective teaching.

Lomax feels that supplementary courses alone are unlikely to provide the student teachers with all that he or she should know for teaching: "It is highly recommended that initial training, the probationary year and the in-service education, should be conceived as a continuous process and only subjects most serviceable for intending teachers should be given priority in initial training." <sup>125</sup>

Art teachers should always explore ways of improving their knowledge, confidence and expertise in using the arts, especially through in-service training. The best possible way to develop the skills of art teachers is to offer them supplementary courses, lectures, seminar experiences, library projects, term papers, self-evaluation assignments, which will lead students to seek information from standard reference materials and

become familiar with current professional journals. The purpose of the supplementary course should be to develop self-reliant teachers capable of independent study and creative adaption to local circumstances. Equally important is to build positive attitudes towards further education and professional growth amongst teachers.

#### 6. The Methodology of Teaching Art and Design.

Work in most art media can be taught at any age level, proceeding from simple technical routines to the more complex and advanced processes compatible with the age of the pupil.

Some of the writers on art education seem to focus on the means of understanding the child in the various phases of growth and development without even considering:

- a. Certain legitimate expectations which the society may have in relation to a specific learning programme being realised at various age levels.
- b. Specific expectations of the particular body of knowledge which should be learned by the child during school years.

According to Maurice Barrett, children in primary schools do not get a wide range of craft techniques, materials and positive experience in design, although British primary schools are noted for the range and scope of their work. All depends on the standard of the art teacher. There is considerable emphasis on a child-centred approach; much of the work is based on group enquiry and is not usually confined within a particular subject discipline. In this approach, art and craft are often seen as a means of enquiry, communication of information and express the child's response to experience. Art is seen by the teacher as a part of the range of languages and skills available to the child in his whole development.

In secondary schools, there are two basic approaches to art education. The first is to set up a course which gives the pupils the

opportunity to experience a wide range of material and develop a wide range of skills related to subject matter appropriate to the children's interest, which includes painting, drawing, print-making, claywork, construction and textiles.

The second approach is to deal with the basic language of art and design, where children are given experience in manipulating colour, line, texture, composition, form and design. It is then related and built into their own expressive activities. But the argument is that until they understand the forms of visual expression, they lack the means to express themselves. The debate is so well documented that it is almost daunting.<sup>126</sup>

Sir Herbert Read had an enormous influence over the psychology of art. His influence was greatly concerned with one concept – the importance of self-expression in children's art, and this was put into practice in art education. But it is a criticism of the notion of self-expression that it does not lead necessarily to learning.

The difference between the present-day approach to art education and the approach of Sir Herbert Read was that fifty years ago England was still in the post-Victorian system of education. His great contribution at that time was creating an atmosphere in which teachers could allow children to let themselves go; free expression has proved problematic unless balanced by structured teaching. Children enjoy self-expression, but it does not teach them to paint, to draw, to model, nor does it give them any knowledge of the history of art. Sir Herbert Read had a positive influence, but it became an element that discouraged teachers from teaching children anything constructive.

This respect for the children's natural sequence of learning art often leads to unfounded assumptions as to what children are capable of achieving at a given age, and consequently results in an under-estimation of children's capacity for learning progress. Teachers of English and mathematics would not dream of holding an eager pupil back. On the contrary, they would encourage accelerated progress by providing a capable child with additional exercises and more advanced problems to solve,

provided it is directed under the guidance of adequately trained teachers towards specific learning objectives. The theories of creativity have been criticised by art teachers, who find that they tend to replace systematic study with inventive exercises which have something to do with dada and surrealism, but which pay very little attention to all forms of draughtsmanship and craftsmanship.

According to S. Frenkiel, all art is a result of teaching of one person by another or of learning from works of art, therefore teacher-pupil relationships are very important. The principles of continuity of cumulative experience of the master-pupil relationship, which allows differences of individual development are fundamental aspects of art educational history before art became the concern of general education. They are of the highest importance to art teachers, because they demonstrate beyond any doubt that art not only can be taught, but most probably must be taught.

He then concludes that teachers should not withhold critical evaluation of art and attach excessive importance to the process of the experience of the complete work – the withholding of criticism amounts to self-confessed failure to teach. Therefore, the teaching of art must be concerned with the learning of art; that is with the pursuit of excellence, skill and critical discernment.<sup>127</sup>

Dick Field, in his writings, advocates two things, one of which is the separation of art practice from art education. He finds a limited role for artists in art education. For him, the making of art is a different process to the teaching of art and therefore artists do not necessarily make good teachers. The second, is that in art education, the process is more important than the final product.

This would tend to distance teachers from the productive process in art by playing down the value of the finished work. This is completely and totally inconsistent with any theory of design. I can only refer to S. Frenkiel, who emphasises the importance of the product; this does not negate the necessity of the assessment of the process, but without a product, no art judgement or evaluation can take place.

On the other hand, although not all artists wish to become art teachers, it is much preferred that art teachers are engaged in creative work; they have more authority as pedagogues if they master the skills and processes they monitor in others.<sup>128</sup>

## CHAPTER VI.

### CONSTRUCTIVE PROPOSALS FOR THE REORGANISATION AND IMPROVEMENT OF ART EDUCATION IN LEBANON.

Since the limitations of qualified art teachers and the adequacy of the art syllabus are the two most important problems facing educationalists in Lebanon, it is essential to amend both the art programme for Art Teachers' Training Colleges, the existing Elementary art syllabus, and to plan and implement an art syllabus for Secondary schools. It is very important to teach art at all levels because it is both a form of communication and a means of expression which ought to permeate the whole curriculum and the whole life of the school. The new structure of art and design education should be aimed at those areas of social and economic life where artistic skills as far as possible lead to productive employment.

This does not exclude the care for individual children with special abilities in the realm of art and design which is understood to underlay the principles of modern liberal education. However, unless we can build up an argument for the role of art in general school curriculum irrespective of individual endowment, this field of human endeavour will be for ever pushed toward the peripheries of educational concern.

The Fine Art Department of the Centre for Educational Research and Development of the Ministry of Education is the main source for future change in art and design education within the state educational system. There are, of course, unlimited possibilities within the private enterprise system, but they depend on private finance and do not concern the nation as a whole.

The most important contribution from such an establishment would be:

- Definition of policy and goals.
- The training of art and design teachers.
- The amendment of the Elementary art and design syllabus and the art programme for Teacher's Training Colleges.

- The institution of a new art and design syllabus for Secondary schools.
- The institution of extra-curricular art and design programmes for students, teachers and adult education.
- The introduction of in-service training of art and design teachers.
- The awarding of scholarships for study abroad.
- The exchange of students and teachers from art schools and colleges abroad.
- The publication of art and design education magazines.
- The training of artists/designers in the fields of crafts, the commercial and industrial arts.
- The training of art teachers and artists for television and radio production.
- The provision of school inspectors/advisors.
- To promote the production of art programmes through television and radio.

The definition of art as drawing/painting and craft must be extended. A variety of activities such as sculpture, ceramics, textiles, printmaking, photography, learning about the history of art and design and appreciation of paintings and sculpture must be introduced into art syllabuses.

The success or failure of an art syllabus depends to a considerable extent on the personal qualities and abilities of the teachers. The object of primary importance is the training of specialist teachers in art and design, who would not only establish the subject within the school syllabus but also create links with industry, with higher education and with professional training courses to create career opportunities, not only for people who might wish to become artists and/or designers but also for people interested in technical training and education, for example, in studying architecture, interior design or the building trade. In fact,



this could apply to any professional training which could usefully incorporate the knowledge and the use of skills involving drawing, graphic processes, history of art, photography, textile design or any allied discipline. It is only in such a case where art would present itself to the population as a training for a profession or trade that the subject would be recognised as having a place in the school curriculum. It is also necessary to establish centres of study in which art and design could be practised with up-to-date equipment, tools and materials and where the basic study of designs in which production processes were to be orientated towards marketable products could be taught. If this is not done art will continue to be the domain of amateurs, dilettantes and intellectuals.

Parallel to this system, Centres of Art and Design education should develop within the realm of higher education and offer graduate courses for artists and designers which would enable them to gain qualifications comparable to those in other professions; only then would their position within the Lebanese society be established on a parity with other professions.

The second step would be to make compulsory in-service training, because to be completely effective the art teacher must know about the continuous development in art and craft processes, the widening range of materials and new methods of teaching. In addition to the practical courses, considerable time should be given to the study of matters such as educational developments, organisation, structure and content of art courses as well as seminars, conferences and teachers' workshops. Provisions for such activities could be available during evening classes, summer schools, or through the use of television and radio services. It would be desirable also for teachers with seven years' service to have one year's leave to study abroad. Provision of Teachers Centres also could offer valuable support to in-service training; they would provide an excellent opportunity for the cross-fertilisation of ideas between native art teachers and art teachers and artists from abroad.

The third measure would be to establish an advisory system of an Art and Design Inspectorate through which a body of experts could visit schools to see what was being taught, how it was being taught, and if need be, to advise teachers and headmasters how to improve existing practice by acquisition of books, slides, new equipment or enlargement of school premises. Therefore, the important aspects of their work would be those connected with the appointment of teachers, advising on teaching methods, on the design and equipment of art and craft accommodation, and the choice of materials to be used in schools. They could also be responsible for the organisation of picture loan services for exhibitions in schools from local and international galleries and museums.

It would be necessary also to provide centres for information on careers and professional training centres in which parents could obtain advice about the value of education in the arts concerned not only with fine art production, but also with recently developed industries like television and film making which require specialist artists, such as fashion designers, stage designers, make-up artists and textile designers. There would be many opportunities available for specialists of this kind.

It would not be possible to think about building up, for example, a National Theatre in Lebanon without the service of experienced stage, furniture and costume designers, make-up artists, choreographers and other specialists in this field to help in the theatrical production. It is necessary for educators in Lebanon to understand that the visual arts permeate the whole structure of social life in the twentieth century and are likely to increase in their importance through the television and video industry in the next century. Therefore, this area of education must be re-organised as early as possible otherwise the country will fall increasingly into a stage of dependence on foreign specialists and production.

A large number of specialists will be needed also in the future in connection with the growth of home industries, like the textile industry, local crafts, clothes designing and furniture industry.

Design should not be regarded as something which is necessarily linked with fine arts only; to design any kind of industrial product requires the understanding and the knowledge of design. One of the great fallacies is the conviction that art training is just fine art training or that art is only for the specially talented or that art education has nothing to do with earning a living. No one who knows about art understands the essential contribution that artists and designers make to industry and to the quality of our environment can share such beliefs.

One of the quickest means available to correct this fallacy is through television and radio. Although these media might not be the best for art and design education, at least they would help to prepare the ground for future improvement. However, the organisers and administrators of the education system would have to cooperate to achieve quick and effective change of this kind.

Finally, it is essential to set qualifying art examinations for general education at both Secondary and Baccalaureate levels.

Introducing examinations in art education can confer prestige and consequently attract pupils. It can also act as a political level to raise the status of art work in schools and guarantee a higher standard of school graduates.

Art examinations in Lebanon pertain only to the Art Teachers' Colleges. They are given as qualifying entrance and final graduation examinations. These examinations are set and evaluated by the heads of the visual departments at the colleges and at the Centre for Educational Research and Development. Although the syllabus offers a reasonably wide range of choice, these examinations deal only with painting and modelling (clay) within a limited time and space. As for the up-grading examinations during the three years of study, they are set and evaluated entirely in the colleges.

The reorganisation of Art Schools and Colleges should follow a well-tested pattern of drawing applied in higher education in Western Europe

and North America, i.e. in those countries where art and design is constantly updated and adjusted to the needs of the society. It is not necessarily advocated that the Lebanese system should follow blindly that of France, England or the United States. It is, however, necessary that during the initial stages of post-war restoration in Lebanon a re-appraisal of existing syllabuses and models of examination should be linked with a visitation and survey of well-reputed centres abroad and those measures which could benefit our natural tradition should be initially adopted in the hope that they provide foundation for future growth of the Lebanese nation.

In art and design education, a clear division should be made in those areas of training which have different objectives, e.g. architecture, engineering, the product-orientated forms of design and lastly the fine arts. These require different forms of training and different types of evaluation. It is not advocated here that they should be totally separated from each other. That could be detrimental to the integral concept of art and design education. Nevertheless their relationship should be based on the principle of complementary disciplines respecting each other's integrity within the concept of art and design education.

A Tentative Proposal – Art and Design Education for  
Primary and Secondary Education in Lebanon.

This programme is designed for children aged 6 – 18 years of age of both sexes, for schools of co-educational or segregational type. Although it is based on the existing successful programmes of British, French, Dutch and Belgian schools, it is universally adaptable and adjustable with regard to the cultural, religious and moral principles of the different sects in Lebanon.

The objectives of the programme are designed to introduce young children to the practice and the understanding of art and design through the learning of basic skills of drawing, designing, modelling and print-making, painting and carving in soft materials, and mural techniques of decorative and representational motifs. As a corollary to these skills, the children will be introduced to their own cultural and artistic heritage of Islamic architecture, design and decoration and to some aspects of Western and Far Eastern traditions. The objectives of these studies will be to make them aware of their own national and cultural background and of the attainment in the arts of their ancestors and their contemporaries. Specific attention will be paid to the role of art and design in a modern industrial society which intends to cultivate and respect its creative tradition.

The learning of skills will be related to the development of techniques of observation, the training of visual memory and to the development of an inventive and imaginative approach. Parallel to the training in art and design, the programme will incorporate the growth of discernment and of critical appraisal in art and design in all fields of human activity.

It is anticipated that the programme may necessitate adjustments in the training of teachers, the introduction of modern art and design equipment into the art rooms and the formation of special art resource centres, with libraries, slide collections, photographic, cinema and television equipment.

The programme may be supplemented by a series of booklets with instructions for teachers of each age group to teach art, craft and art appreciation.

The booklets may be accompanied by film strips and slide sets with commentaries for the use of teachers.

## CHAPTER VII

### CONCLUSION.

At the present moment, the Summer of 1983, the political situation in Lebanon is far more complex than it was when I began my thesis. The country is virtually divided into two opposing forces and it looks as if another international conflict involving neighbouring states might break out. It is my sincere hope that the conflict is averted and that peace is ultimately established with respect for the freedom of the territory of the Lebanon and the integrity of its people.

My personal concern is for the anatomy of an educational system which would be dominated by the interest of the Lebanese population, and should steer away from the participation of the country in the conflicts and problems and aspiration of the neighbouring states. It is only in this spirit that one can conceive of a peaceful reconstruction of a country which has been subject to internal war and external intervention.

I regard it as important for the Lebanese to be prepared for cultural, economic and social reconstruction in spite of the present threats and imminent war. Plans for post-war reconstruction must be made as early as possible, just as they were in the Second World War, at a time when towns and villages were still being bombed and destroyed. I feel it is necessary for Lebanon to make reconstruction plans as a manifestation of will to ensure the survival of a national identity, integrity and culture and, ultimately to achieve peace. By the time the war is over people with good will and constructive ideas should be prepared to set straight to work immediately to implement the reconstruction plans.

I recognise a tendency towards growth of nationalism during the nineteenth and the twentieth centuries in Western civilization. This tendency has some virtue in that it reflects the legitimate aspiration of nations which have lived for many years under the tutelage of other nations; aspirations for unhampered development and use of national resources to secure a position of dignity in the community of free nations.

On the other hand, the trend of nationalism seems in many cases counter-productive where it takes the form of chauvinism and hostility towards other nations, communities or other forms of social unity. Nationalism of this kind is usually detrimental to the cultural development of nations, their understanding of general human problems and their ability to participate in constructive co-operation with others.

In this case my personal interest in the future of the art and design education in Lebanon is motivated by a strong feeling that the aspiration of the Lebanese people towards an assertion of national identity and culture is a legitimate one. Only when such identity is clarified in terms of heritage and aims will the various groups which share the territory of Lebanon come together and identify how to work towards a common goal under conditions of respect and tolerance for regional, religious and social differences of outlook and cultural patterns.

The concept of a nationhood in Lebanon could be defined as the free existence of the Lebanese, in a free territory and under an autonomous democratic government in which all groups in society are properly and adequately represented. This would imply also equality before law; with sufficiently strong government the legislative powers could be adequately supported and upheld by the executive powers.

It is extremely important to bear in mind that the concept of nationhood in Lebanon must necessarily embrace people who are of different religions and different traditions even if they happen to be originally of the same ethnic background. There are also people of mixed background in which the various cultural elements of Lebanon have survived as extremely important formative factors.

In my opinion, the future will bring more mixed marriages and produce gradual amalgamation and integration of the nation. It is my hope that this will create tolerance for the various regional background differences such as can be witnessed in several federated states and republics in Europe, Asia and America.



Therefore the fundamental principle of this study has been a survey of the tradition of art and design education in the country, because I believe that art and design education will have an overwhelming effect on the process of cultural integration and the identification of the national and cultural aspirations of the Lebanese. The artistic heritage of a nation is something which requires effort and planned strategy. Art does not grow spontaneously like moss on a stone; it has to be cultivated, protected.

It is not possible to introduce a system of art education into a country which has recently sustained tremendous cultural and material losses without reference to, and consideration for, the immediate and basic needs and which have to be fulfilled before sophisticated measures can be taken to attain a comprehensive structure.

This study has revealed primarily the fact that no cultural improvement is possible without central government planning of art and design education at the highest level and without instituting an effective system of the training of specialist teachers of art. Such specialist teachers must have a double function; firstly, they will have to identify the cultural heritage which they are responsible for disseminating, improving and criticising; and secondly, they will have to be trained as teachers in the methods of teaching appropriate to the type of pupils with whom they will work. The two areas are interdependent and complementary; it is not possible to teach anything without first knowing it. In other words, knowledge is prior to education, and determines education. It is necessary, therefore, to devise a system of training of specialist teachers of art and design which would enable them to be responsible for training other teachers. It is likely that at the level of primary school education, there might be no opportunity of having a specialist art teacher employed for every class, but if each primary school could have one specialist art teacher, he or she could act as a consultant and adviser to colleagues and in turn obtain advice in other areas of the curriculum. Such a system of mutual and complementary consultation in the primary school would be an efficient use of manpower.

In the Secondary school, teachers of art and design should have a clear vision of future possibilities for pupils in terms of career, trades and professions, and should also be aware that art education should not be directed at training specialists only but should also aim to inform and educate the public. The system would not presuppose that every child in Lebanon should become an artist or a designer. Such a concept would be an absurdity. But it should assume that every educated citizen of Lebanon should be educated enough to understand and to enjoy the fruits of artistic efforts of others, and that art and design should be a matter of public interest, equal in status to the concern for the standard of living and with training for industry.

Finally, it is necessary to bear in mind that the training of teachers would not be adequate without making them appreciate the fact that art and design are matters not only of national consideration, but matters of general human concern, which penetrate frontiers between territories and also frontiers between religions, languages and cultures. National art, therefore, must be considered in relation to the art of the whole epoch or a whole group of nations or a set of movements permeating a given territory at the same time. It is therefore necessary to make future art teachers aware of the wider implication beyond national culture; they must be trained in the art of other nations in order that they should be open-minded and sensitive to the achievements of others. This seems to be an inevitable conclusion if the perils of chauvinism and excessive national feeling are to be avoided with regard to art education.

An additional aspect of such training would be the acknowledgement that the ultimate aim of education is the building up of a humane tradition and the study of humanities in the cause of understanding and harmony between people. Stemming from this is the conclusion that teachers should not only learn the principle of art and design but that they should be acquainted with history and critical studies in art and design; that the history of art and history of design should be taught in secondary education; that they should be examinable subjects and that further studies at the higher levels of graduate and post-graduate education should be established as soon as possible. These measures would have a dual

function. Firstly, they would serve to produce more enlightened teaching in schools and secondly, they would link the teaching of art and design with the development of resources of learning.

Lebanon is a country with many remains of antiquity and mediaeval art and architecture, with vast resources of multi-cultural monuments and documents of art and design. It is necessary that these documents should be protected, catalogued, placed in museums and made accessible to the public. A system of exhibitions and circulating libraries should make these available even to people living in the most remote parts of the country, and teachers should be well trained in their use.

My final point is that, in most countries engaged in technological progress, the radio, cinema, television and computer graphics have played an increasing part in education, and that art and design education during the remaining years of the twentieth century and during the years of the twenty-first century should inevitably make appropriate use of these disseminating media.

Therefore it is of great importance to consider the role of the media in the future planning of education, especially the role of television, in the organisation of programmes suitable for various sections of the population in which discussion about art and design could be promoted by use of film, reporting, and critical commentary. This, again, would require a certain amount of specialist training.

To conclude this study, I hope that I have collated sufficient evidence to convince the reader that the Lebanese tradition has adequate material for the basis of what may be considered properly as a national artistic culture. Once we are aware of the treasure in our hands, we are responsible morally, intellectually and culturally for providing measures to safeguard it.

This is not only the task of those who practice art and design, because we know from the experiences of various nations in the West

that art is not only taught by artists and designers, it is also taught by critics and art historians, and therefore it is not suggested that the teaching of art should be essentially and only in the hands of the artists. It is necessary to build up a system of appreciation and evaluation of art in order that the artist may obtain response from the public and that the people who experience art and who are consumers of design should have developed critical faculties and a critical acumen. The ability to pass judgment on art is inevitably connected with the processes of making art. The same is true of design, and of the other arts, theatre, music and literature. It is not possible to have merely artistic production with<sup>out</sup> artistic criticism, and it is not possible to have criticism without production; the two seem to be dependent on each other and to feed each other.

Artistic criticism in the past has often been the work of poets and philosophers and writers like Baudelaire or Diderot have certainly helped to lay the foundation of what one can expect from an art critic. However, the twentieth century has produced a new form of criticism which deals with the necessity of creating a specific linguistic tool for the understanding of the art processes. Thus the critics express personal preferences in discussions but they justify these preferences ultimately in an aesthetic language. It is necessary therefore that a part of the instruction of teachers should involve the studies and the theories of art and art criticism.

The implications of art criticism penetrate very deeply into national and social life. It is enough to point that that art criticism can only flourish in a democratic society; in a society where excessive respect for hierarchy and authority is subjected to reason. Criticism can only function in a society where the writer is not afraid of reprisal, nor fearful that unconscious remarks could lead to loss of promotion or job.

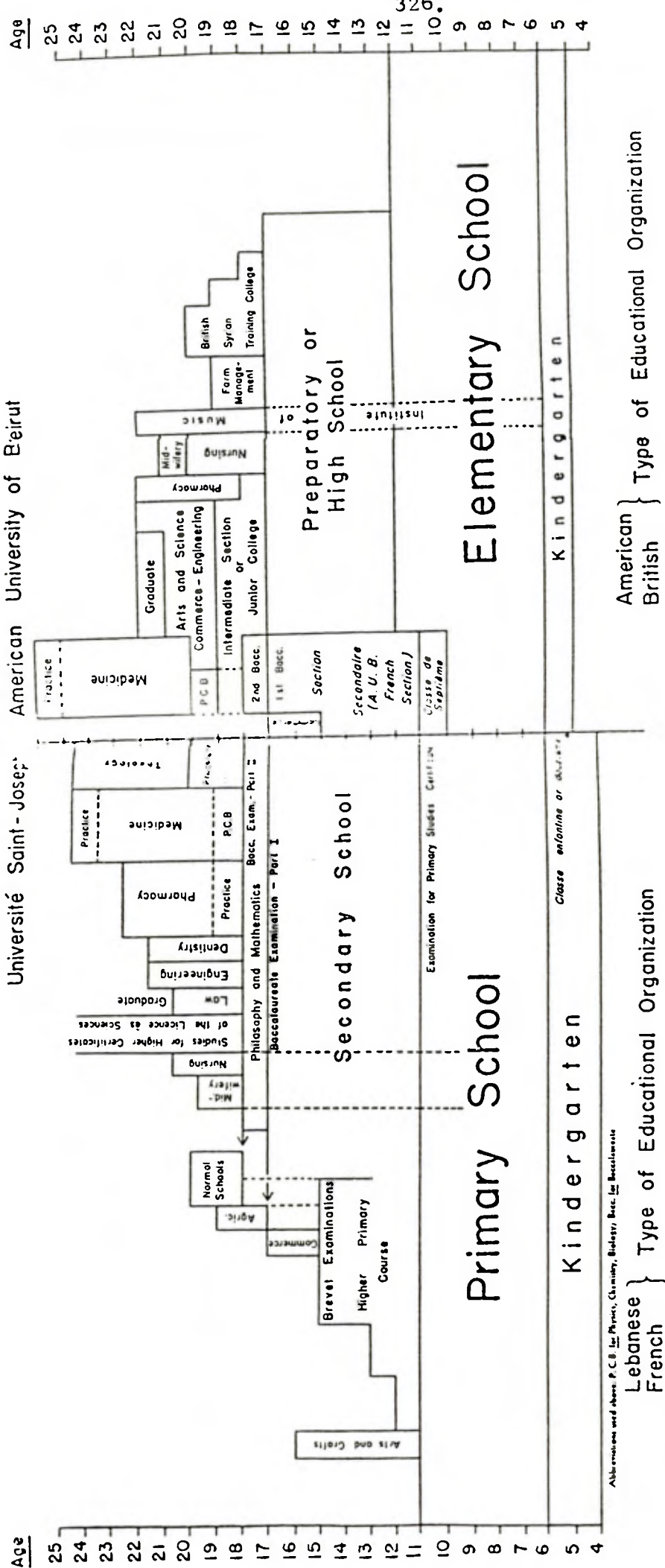
It is an essential conclusion of this study that art and design education can function in a modern society only under conditions where democratic freedom is safeguarded by the constitution and art receives the support of the people themselves.

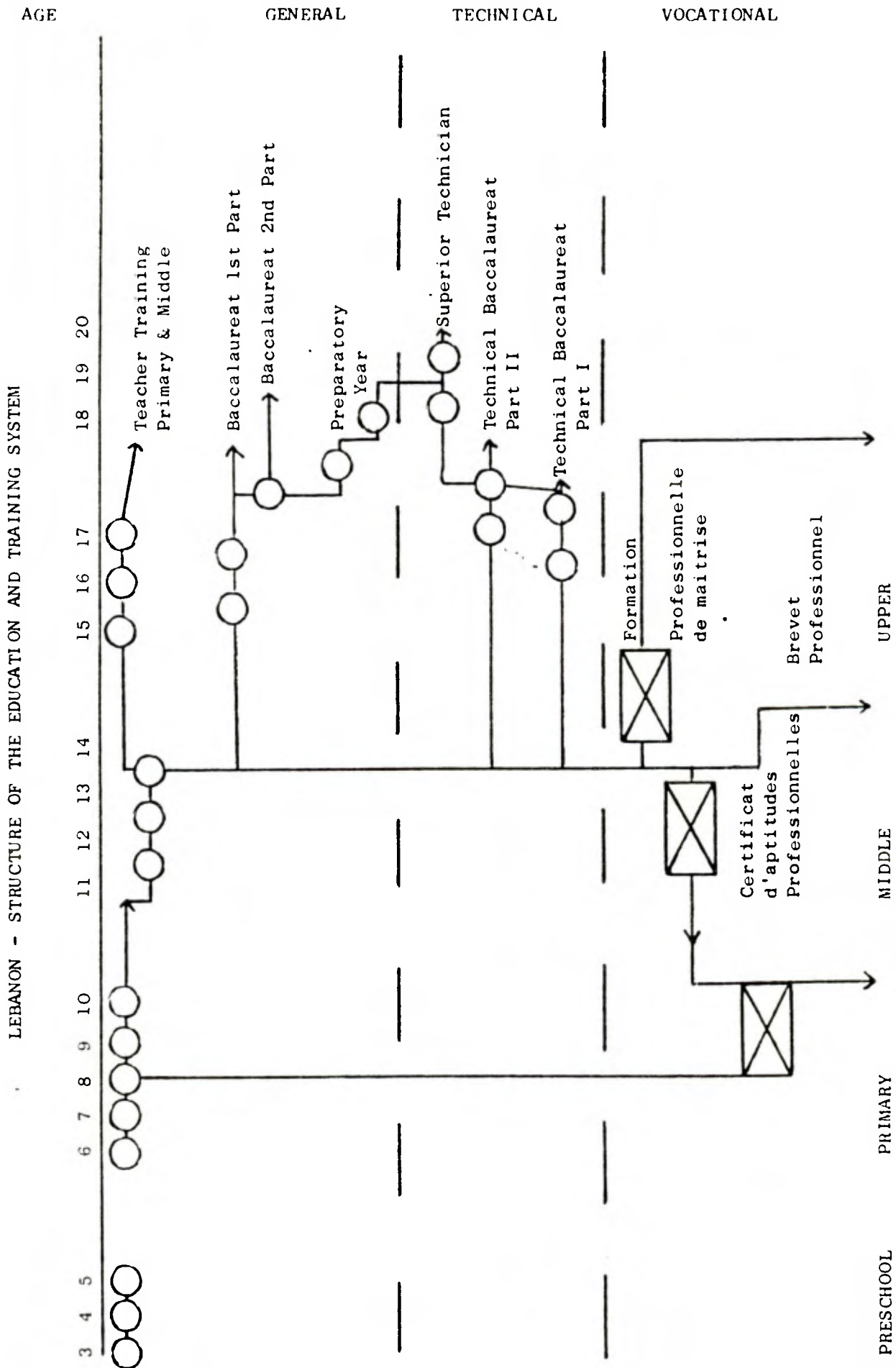
## Appendix A

Appendix A, Table 1

LEBANON: EDUCATION SYSTEM, 1976

Université Saint-Joseph  
American University of Beirut



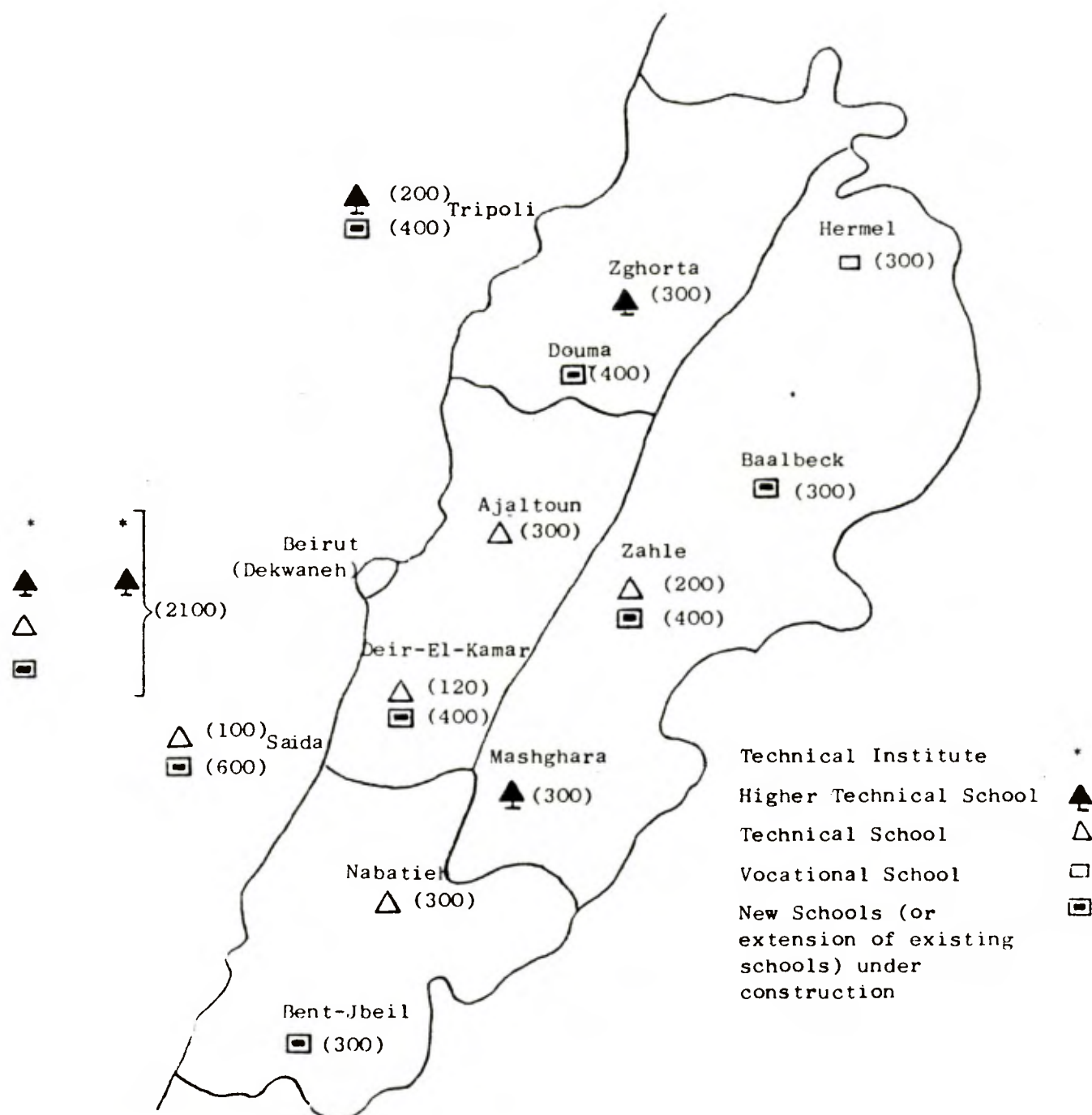




Appendix A, Table 3

REPUBLIC OF LEBANON

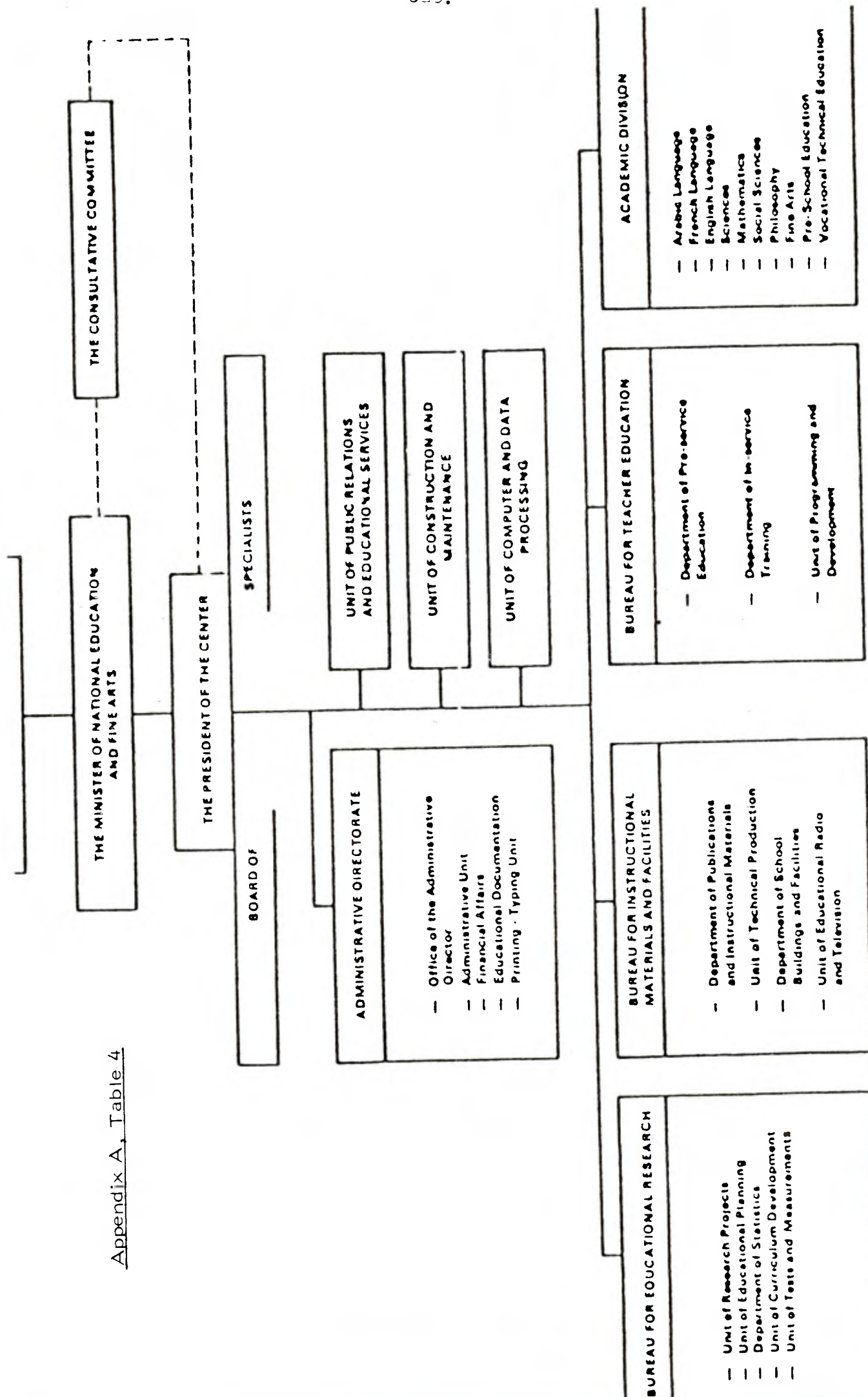
MINISTRY OF NATIONAL EDUCATION

General Directorate of Technical and Vocational EducationTechnical EducationActual Status of Official Technical and Vocational Schools

NB The number besides school's symbol denotes the maximum students capacity in the school.



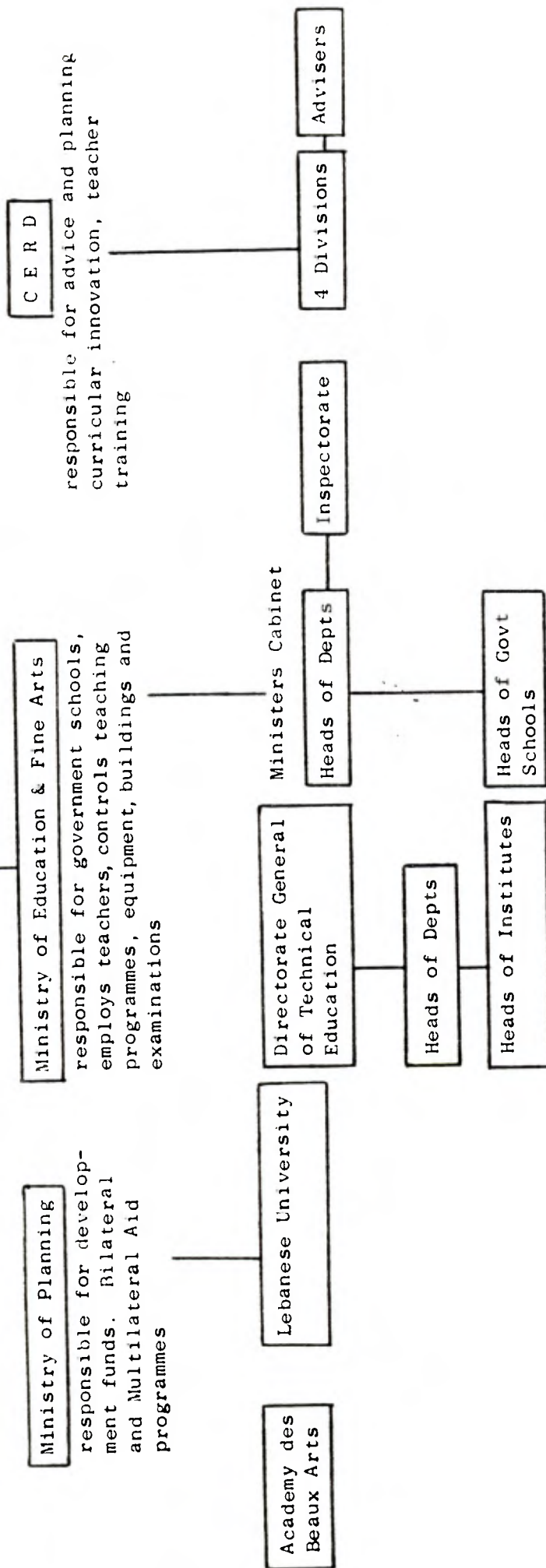
Appendix A, Table 4.



# Education in Lebanon

## Administrative Structure

### Parliament



NUMBER OF STUDENTS IN THE TEACHER TRAINING INSTITUTE  
FOR ELEMENTARY AND INTERMEDIATE PHYSICAL EDUCATION

1973-1974

| <u>Institutes</u>  |                  | <u>1st Year</u> | <u>2nd Year</u> | <u>3rd Year</u> |
|--------------------|------------------|-----------------|-----------------|-----------------|
| Inst. of Beirut    | French           | 55              | 76              | 251             |
| Beir Hassan        | English          | 50              | 88              | 50              |
|                    | Arts             | -               | -               | 30              |
| Inst. of Nabil     |                  |                 |                 |                 |
| Azouri Ashrafie    |                  | 109             | 85              | 148             |
| Inst. of Jounie    |                  | 104             | 72              | 126             |
| Inst. of Tripoli   |                  | 108             | 101             | 156             |
| Inst. of Zahlé     |                  | 92              | 56              | 121             |
| Inst. of Sidon     | French           | 84              | 66              | 186             |
|                    | English          | 26              | -               | -               |
| Inst. of Nabatie   |                  | 95              | 50              | 185             |
| Inst. of Physical  |                  |                 |                 |                 |
|                    | Training (girls) | 55              | 23              | 22              |
|                    | (boys)           | 32              | 26              | 19              |
| Inst. Intermediate | - Maths          | 98              | 80              | 11              |
|                    | - Science        | 50              | 38              | 28              |

The Centre for Educational Research and Development, Fine Art  
Department

THE SYLLABUS OF 1973 - 1974

TRAINING OF TEACHERS - FOR THE ELEMENTARY LEVEL

| <u>Subjects</u>                       | <u>1st<br/>Year</u> | <u>2nd<br/>Year</u> | <u>General<br/>Section</u> | <u>3rd Year<br/>Foreign<br/>Language<br/>Section</u> | <u>Arts<br/>Section</u> |
|---------------------------------------|---------------------|---------------------|----------------------------|--|-------------------------|
| Arabic Language<br>& Literature       | 7                   | 6                   | 3                          |  |                         |
| Philosophy                            |                     |                     | 3                          | 3  | 3                       |
| Civic Education                       | 1                   | 1                   |                            |  |                         |
| History                               | 2                   | 1                   |                            |  |                         |
| Geography                             | 2                   | 1                   |                            |  |                         |
| Sociology                             |                     | 4                   |                            |  |                         |
| Teaching Arabic/<br>Maths             |                     |                     | 3                          |  | 3                       |
| English or French<br>(reading skills) |                     |                     | 5                          | 3  |                         |
| English or French<br>(writing skills) | 7                   | 6                   |                            | 13   | 5                       |
| Teaching of<br>English or<br>French   |                     |                     |                            | 6  |                         |
| Biology                               |                     | 2                   | 3                          |  |                         |
| Physics                               | 4                   |                     | 3                          |  |                         |
| Maths                                 | 4                   | 2                   | 2                          |  |                         |
| Teaching of<br>Science                |                     |                     | 3                          |  |                         |
| Drama                                 |                     |                     |                            |  | 2                       |
| Art education                         | 1                   | 1                   |                            |  | 8                       |
| Music                                 | 1                   | 1                   |                            |  | 8                       |
| Educational<br>psychology             |                     | 4                   |                            |  |                         |
| Society and<br>school                 |                     |                     | 3                          | 2  | 2                       |
| Workshop                              | 1                   | 1                   | 1                          | 1  | 2                       |
| Physical Education                    | 2                   | 2                   | 2                          | 2  | 2                       |
| Total Hours per<br>week               | 32                  | 32                  | 31                         | 30   | 35                      |

Appendix A, Table 7

THE SYLLABUS OF 1973 - 1974TRAINING OF TEACHERS - FOR THE INTERMEDIATE LEVEL

| <u>Subjects</u>                                      | <u>3rd Year</u>     |                     |                          |            |            |                            |            |            |
|--|---------------------|---------------------|--------------------------|------------|------------|----------------------------|------------|------------|
|  | <u>1st<br/>Year</u> | <u>2nd<br/>Year</u> | <u>Maths<br/>Section</u> |            |            | <u>Science<br/>Section</u> |            |            |
|  |                     |                     | <u>1st</u>               | <u>2nd</u> | <u>3rd</u> | <u>1st</u>                 | <u>2nd</u> | <u>3rd</u> |
| Maths or Science<br>(according to<br>specialisation) | 3                   |                     |                          |            |            |                            |            |            |
| Psychology   | 3                   |                     |                          |            |            |                            |            |            |
| Laboratory and work-<br>shop                         |                     |                     | 11                       | 10         | 18         | 11                         | 8          | 16         |
| Subject training                                     |                     |                     | 6                        | 15         |            | 6                          | 15         |            |
| Teaching Methods,<br>lesson planning                 |                     |                     | 3                        | 3          | 3          | 3                          | 5          | 5          |
| Curriculum studies                                   |                     |                     | 3                        |            |            | 3                          |            |            |
| Educational psychology                               |                     |                     |                          |            |            |                            |            |            |
| (1 Theoretical)                                      |                     |                     | 3                        |            |            | 3                          |            |            |
| (2 Practical)  |                     |                     | 2                        |            | 2          | 2                          |            | 2          |
| French Language                                      |                     |                     | 4                        |            |            | 4                          |            |            |
| History of Maths                                     |                     |                     |                          | 2          | 4          |                            |            |            |
| History of Sciences                                  |                     |                     |                          |            |            |                            | 2          | 4          |
| Total hours per<br>week                              | 6                   |                     | 32                       | 30         | 27         | 32                         | 30         | 27         |

In the first and second years, the student teachers take their other courses at the Lebanese University.

THE BACCALAURÉAT SYLLABUS FOR 1974 - 1975  
TRAINING OF ART TEACHERS - FOR THE ELEMENTARY AND  
INTERMEDIATE LEVELS

| <u>Subject</u>               | <u>1st Year</u><br><u>Semester</u> |            | <u>2nd Year</u><br><u>Semester</u> |            | <u>3rd Year</u><br><u>Semester</u> |            |
|------------------------------|------------------------------------|------------|------------------------------------|------------|------------------------------------|------------|
|                              | <u>1st</u>                         | <u>2nd</u> | <u>1st</u>                         | <u>2nd</u> | <u>1st</u>                         | <u>2nd</u> |
| Arabic language & Literature | 4                                  | 4          | 4                                  | 4          | 2                                  | 2          |
| Civic Education              | 2                                  | 2          |                                    |            |                                    |            |
| History                      | 3                                  |            | 2                                  |            |                                    |            |
| Geography                    |                                    | 3          |                                    | 2          |                                    |            |
| Philosophy                   |                                    |            |                                    |            | 3                                  | 3          |
| Education Psychology         |                                    |            | 4                                  | 4          |                                    |            |
| School and Society           |                                    |            |                                    |            | 3                                  | 3          |
| English and French           | 7                                  | 7          | 6                                  | 6          | 5                                  | 5          |
| Art Technology & Theory      | 3                                  | 3          | 3                                  | 3          | 2                                  | 2          |
| Art Culture                  | 3                                  | 3          | 3                                  | 3          | 2                                  | 2          |
| Painting & Sculpture         | 4                                  | 4          | 4                                  | 4          | 4                                  | 4          |
| Teaching Methods             |                                    |            |                                    |            | 4                                  | 4          |
| Observation & Application    |                                    |            |                                    |            | 2                                  | 2          |
| Crafts and crafts            | 1                                  | 1          | 2                                  | 2          | 2                                  | 2          |
| Music                        | 2                                  | 2          |                                    |            |                                    |            |
| Drama                        |                                    |            | 2                                  | 2          |                                    |            |
| Physical Education           | 2                                  | 2          | 2                                  | 2          | 2                                  | 2          |
| Total hours per week         | 31                                 | 31         | 32                                 | 32         | 31                                 | 31         |

## Appendix A, Table 10

THE BACCALAURÉAT SYLLABUS FOR 1977-1978 (TO PRESENT)  
TRAINING OF ART TEACHERS - FOR ELEMENTARY  
AND INTERMEDIATE LEVELS

| <u>Subject</u>                                       | <u>Semester</u>    |                    |
|--|--------------------|--------------------|
|  | <u>1st<br/>H/W</u> | <u>2nd<br/>H/W</u> |
| <u>First Year</u>                                    |                    |                    |
| Arabic Language and Literature                       | 4                  | 4                  |
| French, English Language                             | 5                  | 5                  |
| Geography  | 1                  | 1                  |
| Introduction of Art Practice and Theory              | 4                  | 4                  |
| History of Art                                       | 2                  | 2                  |
| Sculpture  | 4                  | 4                  |
| Crafts   | 2                  | 2                  |
| Photography  | 2                  | 2                  |
| Music  | 2                  | 2                  |
| Physical Education                                   | 1                  | 1                  |
| Art Activities: Puppeting                            | 4                  | 4                  |
| Textiles   | 4                  | 4                  |
|  | <u>35</u>          | <u>35</u>          |
| <u>Second Year</u>                                   |                    |                    |
| Arabic Language and Literature                       | 4                  | 4                  |
| Educational Psychology                               | 3                  | 3                  |
| French, English Language                             | 5                  | 5                  |
| Advanced Art Practice & Theory                       | 4                  | 4                  |
| Art Appreciation                                     | 3                  | 3                  |
| Ceramics   | 4                  | 4                  |
| Drama  | 2                  | 2                  |
| Physical Education                                   | 1                  | 1                  |
| Art Activities: Calligraphy, Design,<br>Illustration | 4                  | 4                  |
| Interior Decoration and Makette                      | 4                  | 4                  |
|  | <u>34</u>          | <u>34</u>          |
| <u>Third Year</u>                                    |                    |                    |
| Arabic Language and Literature                       | 2                  | 2                  |
| Philosophy   | 3                  | 3                  |
| Sociology  | 3                  |                    |
| School and Society                                   |                    | 3                  |
| English or French Language                           | 5                  | 5                  |
| Modern Artistic Trends                               | 2                  | 2                  |
| Teaching Methods                                     | 4                  | 4                  |
| Observation and Application                          | 2                  | 2                  |
| Teaching Aids  | 2                  | 2                  |
| Art Activities: Tutorial                             | 8                  | 8                  |
| Individual Projects                                  | 4                  | 4                  |
|  | <u>35</u>          | <u>35</u>          |

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MINISTRY OF NATIONAL EDUCATION

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|                        |                          |  |  |  |
|------------------------|--------------------------|--|--|--|
| LEBANESE<br>UNIVERSITY | NATIONAL<br>CONSERVATORY | DIRECTORATE OF<br>VOCATIONAL AND<br>TECHNICAL<br>EDUCATION | DIRECTORATE<br>GENERAL OF<br>ARCHAEOLOGY | DIRECTORATE<br>GENERAL OF<br>NATIONAL<br>EDUCATION |
|------------------------|--------------------------|--|--|--|

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Figure 11. Reformed Administration in Lebanon, Grassmuck and Salibi, Catholic Press, Beirut 1964, p. 56.



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DIRECTORATE GENERAL OF  
NATIONAL EDUCATION

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|                                 |   |                                    |                                    |  | DIRECTORATE<br>OF ELEMENTARY<br>EDUCATION |  | DIRECTORATE<br>OF SECONDARY<br>EDUCATION |  |
|---------------------------------|---|------------------------------------|------------------------------------|--|---|--|--|--|
| PRIVATE<br>EDUCATION<br>SERVICE | CULTURAL<br>AFFAIRS &<br>FINE ARTS<br>SERVICE | EDUCATIONAL<br>RESEARCH<br>SERVICE | TEACHERS<br>PREPARATION<br>SERVICE | PHYSICAL<br>EDUCATION<br>& SCOUTING<br>SERVICE | NATIONAL<br>LIBRARY<br>SERVICE            |  |  |  |

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Figure 12. Ibid, p. 58.

THE BACCALAUREAT SYLLABUS FOR 1977-1978 (TO PRESENT)  
TRAINING OF MUSIC TEACHERS - FOR ELEMENTARY  
AND INTERMEDIATE LEVELS

| Subjects                                |           |           |           |           |           |           | Student with<br>Baccalauréat<br>Part 1 |    |
|---|-----------|-----------|-----------|-----------|-----------|-----------|--|----|
|   | 1st Year  |           | 2nd Year  |           | 3rd Year  |           | 1                                      | 2  |
|   | 1<br>term | 2<br>term | 1<br>term | 2<br>term | 1<br>term | 2<br>term |  |    |
| Arabic Language &<br>Literature         | 4         | 4         | 4         | 4         | 2         | 2         | 2                                      | 2  |
| Geography                               | 1         | 1         |           |           | 3         | 3         |  |    |
| Philosophy                              |           |           | 3         | 3         |           |           | 3                                      | 3  |
| Educational Psychology                  |           |           |           |           | 3         |           | 3                                      |    |
| Civic Education                         |           |           |           |           |           | 3         |  | 3  |
| School and Society                      |           |           |           |           |           | 3         |  | 3  |
| Foreign Language                        | 5         | 5         | 5         | 5         | 5         | 5         | 5                                      | 5  |
| Music Theory                            | 3         | 3         | 2         | 2         |           |           |  |    |
| Dictate Solfeggio                       | 2         | 2         | 2         | 2         | 2         | 2         |  |    |
| Music Culture                           | 3         | 3         | 3         | 3         |           |           |  |    |
| Piano                                   | 2         | 2         | 2         | 2         | 2         | 2         | 2                                      | 2  |
| Instrument of Choice                    | 2         | 2         | 2         | 2         | 2         | 2         | 2                                      | 2  |
| Orchestration<br>(Western or Oriental)  |           |           |           |           |           |           |  |    |
| Music Education &<br>Method of Teaching |           |           |           |           | 4         | 4         | 4                                      | 4  |
| Observation & Application               |           |           |           |           | 2         | 2         | 2                                      | 2  |
| Workshop (Education &<br>Music          | 2         | 2         |           |           | 1         | 1         | 1                                      | 1  |
| Dancing                                 |           |           |           |           | 2         | 2         | 2                                      | 2  |
| Drama                                   |           |           | 2         | 2         |           |           | 2                                      | 2  |
| Drawing                                 | 2         | 2         |           |           |           |           |  |    |
| Physical Education                      | 1         | 1         | 1         | 1         |           |           |  |    |
| Misc. Art Activities                    | 8         | 8         | 8         | 8         | 8         | 8         | 8                                      | 8  |
| Total                                   | 35        | 35        | 34        | 34        | 36        | 36        | 36                                     | 36 |

Appendix A, Table 13

THREE-YEAR SYLLABUS  
DEPARTMENT OF ADVERTISING

THE LEBANESE ACADEMY OF FINE ART

Hours per week

First Year

|                                    |                          |
|------------------------------------|--------------------------|
| Advertising                        | 4                        |
| Photography                        | 2 (group of 10 students) |
| Printing                           | 2 (group of 10 students) |
| Typefaces                          | 4                        |
| Social Psychology                  | 2                        |
| Drawing, colour use<br>& modelling | 6                        |
| Layout/sketching                   | 2                        |
| History of Art                     | 2                        |

Second Year

|                                    |   |
|------------------------------------|---|
| Advertising                        | 4 |
| Photography                        | 2 |
| Film-making                        | 2 |
| Management and Mass Media          | 2 |
| Printing                           | 2 |
| Typefaces                          | 4 |
| Drawing, colour use &<br>modelling | 6 |
| Layout/sketching                   | 2 |
| History of Art                     | 2 |

Third Year

|                           |   |
|---------------------------|---|
| Film-making               | 2 |
| Drawing                   | 6 |
| Advertising               | 4 |
| Management and Mass Media | 2 |

RATIO OF TEACHING TIME  
DEPARTMENT OF ADVERTISING  
THE LEBANESE ACADEMY OF FINE ART

| <u>Advertising - 1st Year</u> |              | <u>Advertising - 2nd Year</u> |              | <u>Advertising - 3rd Year</u> |              |
|-------------------------------|--------------|-------------------------------|--------------|-------------------------------|--------------|
| <u>Subject</u>                | <u>Ratio</u> | <u>Subject</u>                | <u>Ratio</u> | <u>Subject</u>                | <u>Ratio</u> |
| Advertising                   | 12           | Advertising                   | 12           | Advertising                   | 12           |
| Printing                      | 5            | Printing                      | 5            | Cinema                        | 5            |
| Photography                   | 5            | Photography                   | 5            | Management &<br>Mass Media    | 5            |
| Typefaces                     | 4            | Management &<br>Mass Media    | 5            | Layout/Sketching              | 2            |
| Social Psychology             | 4            | Film-making                   | 5            | Sculpture in the<br>round     | 2            |
| History of Art                | 2            | Typefaces                     | 4            | Use of gouache                | 2            |
| Layout/sketching              | 2            | History of Art                | 2            | Modelling                     | 2            |
| Sculpture in the<br>round     | 2            | Layout/Sketching              | 2            |                               |              |
| Use of gouache                | 2            | Sculpture in the<br>round     | 2            |                               |              |
| Modelling                     | 2            | Use of gouache                | 2            |                               |              |
|                               |              | Modelling                     | 2            |                               |              |

## Appendix B

TABLE 1.1  
The Number of State, Private, National and Foreign Schools and  
Pupils Distributed According to Religion, Year 1939

|                             | Total<br>School | Total<br>Pupil | Pupils     |        |        |       |      |
|-----------------------------|-----------------|----------------|------------|--------|--------|-------|------|
|                             |                 |                | Christians | Moslem | Druzes | Jews  | Misc |
| <b>A. State Education</b>   | 182             | 19,879         | 5,982      | 12,624 | 1,245  | 8     | 20   |
| <b>B. Private Education</b> |                 |                |            |        |        |       |      |
| Moslem Schools:             |                 |                |            |        |        |       |      |
| Druze                       | 126             | 16,778         | 327        | 16,266 | 171    | 3     | 11   |
| Jewish                      | 28              | 2,158          | 133        | 87     | 1,932  | 4     | 2    |
| Moronite                    | 1               | 239            | -          | -      | -      | 239   | -    |
| Roman Catholic              | 421             | 26,669         | 25,878     | 377    | 398    | 10    | 6    |
| Syriac                      | 157             | 7,739          | 7,080      | 437    | 191    | 1     | 28   |
| Armenian                    | 4               | 1,079          | 1,023      | 25     | 11     | 4     | 12   |
| Chaldian                    | 9               | 1,440          | 1,440      | -      | -      | -     | -    |
| Greek Orthodox              | 1               | 67             | 61         | 4      | 2      | -     | -    |
| Syria Orthodox              | 193             | 15,938         | 15,327     | 295    | 314    | 2     | -    |
| Armenian Orthodox           | 3               | 426            | 420        | -      | 6      | -     | -    |
| Armenian Protestant         | 35              | 5,497          | 5,497      | -      | -      | -     | -    |
| Protestant                  | 5               | 1,450          | 1,450      | -      | -      | -     | -    |
| Misc.                       | 2               | 125            | 105        | 17     | 3      | -     | -    |
|                             | 17              | 2,060          | 1,322      | 313    | 510    | 15    | -    |
| <b>Total</b>                | 1,002           | 81,659         | 60,063     | 17,721 | 3,538  | 278   | 59   |
| <b>C. Foreign Schools:</b>  |                 |                |            |        |        |       |      |
| French                      | 267             | 35,616         | 32,029     | 1,549  | 583    | 1,367 | 88   |
| American                    | 35              | 4,727          | 2,921      | 1,395  | 137    | 240   | 34   |
| English                     | 11              | 1,337          | 768        | 189    | 362    | 15    | 3    |
| Italian                     | 9               | 1,685          | 1,402      | 234    | 22     | 20    | 7    |
| Misc.                       | 3               | 393            | 389        | 3      | -      | -     | 1    |
| <b>Total</b>                | 325             | 43,758         | 37,509     | 3,370  | 1,104  | 1,642 | 133  |
| <b>Grand Total</b>          | 1,509           | 145,296        | 103,554    | 33,715 | 5,887  | 1,928 | 213  |

L'Ecole et L'Education Nationale, Deuxieme Semaine Semaine de Beyrouth, 27 Avril - 3 Mai 1941.  
Imprimerie Catholique, Beyrouth 1941.

Table 1.2  
Distribution of Schools and Pupils by Type of School, Lebanon 1941-2

|                           | Public Schools    |                 | Private Schools   |                 | Foreign Schools   |                 | Total             |                 |
|---------------------------|-------------------|-----------------|-------------------|-----------------|-------------------|-----------------|-------------------|-----------------|
|                           | Schools/<br>Units | Enroll-<br>ment | Schools/<br>Units | Enroll-<br>ment | Schools/<br>Units | Enroll-<br>ment | Schools/<br>Units | Enroll-<br>ment |
| Primary and complementary | 266               | 20,761          | 1,164             | 69,422          | 435               | 35,671          | 1,865             | 125,854         |
| Normal and secondary      | 3                 | 295             | 37                | 4,186           | 48                | 6,295           | 88                | 10,776          |
| Higher institutions       | -                 | -               | -                 | -               | 25                | 1,688           | 25                | 1,688           |
|                           | 269               | 21,056          | 1,201             | 73,608          | 508               | 43,654          | 1,978             | 138,318         |

Table 1.3  
Distribution and Size of Foreign Schools by Nationality  
Lebanon, 1942-43

| Nationality | No. of<br>Schools | Enrollment |        |        |
|-------------|-------------------|------------|--------|--------|
|             |                   | Boys       | Girls  | Total  |
| French      | 273               | 17,789     | 21,724 | 39,513 |
| American    | 36                | 3,462      | 1,581  | 5,043  |
| British     | 14                | 847        | 946    | 1,793  |
| Danish      | 1                 | 18         | 110    | 128    |
| Greek       | 1                 | 170        | -      | 170    |
| Swiss       | 1                 | 30         | 49     | 79     |
| Total       | 326               | 22,361     | 24,410 | 46,726 |



Table 1.4  
Sectarian Composition of the School Enrollment of Lebanon as  
Compared with the Composition of the General Population, 1941-42

| Religious<br>Affiliation | Estimated<br>Population | %     | Enrollment        |                    |                    |         | % of Enroll-<br>ment to<br>Population |
|--------------------------|-------------------------|-------|-------------------|--------------------|--------------------|---------|---------------------------------------|
|                          |                         |       | Public<br>Schools | Private<br>Schools | Foreign<br>Schools | Total   | %                                     |
| Christian                | 585,443                 | 53.0  | 6,783             | 53,274             | 36,606             | 96,663  | 69.9                                  |
| Muslim                   | 434,705                 | 39.3  | 13,208            | 16,997             | 3,999              | 34,204  | 24.7                                  |
| Druze                    | 72,842                  | 6.6   | 1,002             | 2,799              | 1,117              | 4,918   | 3.5                                   |
| Jews                     | 5,567                   | 0.5   | 10                | 262                | 1,775              | 2,047   | 1.5                                   |
| Misc.                    | 6,112                   | 0.6   | 53                | 276                | 157                | 486     | 0.4                                   |
| Total                    | 1,104,669               | 100.0 | 21,056            | 73,608             | 43,654             | 138,318 | 100.00                                |
|                          |                         |       |                   |                    |                    |         | 12.5                                  |

Table 1.5

Distribution of Private Schools and Pupils According to Denomination  
Lebanon, 1941 - 42\*

| Denomination         | Number<br>of<br>Schools | Enrollment |        |       |      |        |
|----------------------|-------------------------|------------|--------|-------|------|--------|
|                      |                         | Christians | Muslim | Druze | Jews | Misc   |
| Muslim               | 122                     | 92         | 15,408 | 162   | -    | 97     |
| Druze                | 26                      | 41         | 45     | 1,452 | 5    | 2      |
| Jewish               | 1                       | -          | -      | -     | 236  | -      |
| Christian            |                         |            |        |       |      |        |
| Maronite             | 406                     | 20,600     | 523    | 175   | 2    | 15     |
| Greek Catholic       | 148                     | 7,856      | 500    | 231   | -    | 6      |
| Syrian Catholic      | 4                       | 945        | 40     | 29    | -    | -      |
| Armenian Catholic    | 9                       | 1,586      | -      | -     | -    | -      |
| Chaldean             | 1                       | 141        | 1      | 1     | -    | -      |
| Greek Orthodox       | 186                     | 10,479     | 252    | 131   | 2    | -      |
| Syrian Orthodox      | 5                       | 328        | 3      | -     | -    | -      |
| Armenian Orthodox    | 37                      | 7,062      | -      | -     | -    | -      |
| Armenian Protestant  | 13                      | 1,151      | -      | -     | -    | -      |
| Protestant           | 2                       | 187        | 14     | 3     | -    | -      |
| Misc private schools | 26                      | 2,806      | 211    | 615   | 17   | 156    |
| Total                | 986                     | 53,274     | 16,997 | 2,799 | 262  | 276    |
|                      |                         |            |        |       |      | 73,608 |

\* Conseil General des Interets Communs, "Recuit de Statistiques de la Syrie du Liban", 1942-43 (Beirut, Imprimerie Catholique, 1945) p.31.

Table 1.6

Distribution of Periods in Two Grades of the Lycee Francais of the  
Mission Laïque, Beirut, 1946

| Fifth Primary Grade         |                      | Fourth Secondary Year |                      |
|-----------------------------|----------------------|-----------------------|----------------------|
| Subject                     | Hours<br>per<br>Week | Subject               | Hours<br>per<br>Week |
| Arabic                      | 8                    | Arabic                | 8                    |
| Moral & civic education     | 1 1/2                | Morals & civics       | 1                    |
| French language             | 6 1/2                | French                | 6                    |
| General history & geography | 2                    | Foreign language      | 4                    |
| Arithmetic & metric system  | 4                    | History & geography   | 3                    |
| Object lessons              | 2                    | Mathematics & drawing | 4                    |
| Drawing and manual arts     | 2                    | Physiology & natural  |                      |
| Physical education          | 1 1/2                | sciences              | 3                    |
| Singing                     | 1                    | Physical education    | 1                    |
| Total                       | 28 1/2               | Total                 | 30                   |

Elementary and High School Programmes of Studies, American  
Presbyterian Mission Schools, Lebanon 1945-6

| Hours of Classwork per week  |              |              |              |               |               |              |
|--|--------------|--------------|--------------|---------------|---------------|--------------|
| Elementary School  |              |              |              |               |               |              |
|  | 1st<br>Grade | 2nd<br>Grade | 3rd<br>Grade | 4th<br>Grade  | 5th<br>Grade  | 6th<br>Grade |
| Elementary programme:  |              |              |              |               |               |              |
| Arabic   | 5            | 5            | 5            | 5             | 5             | 5            |
| Arithmetic   | 5            | 5            | 5            | 4             | 4             | 4            |
| English  | 2 1/2        | -            | 3            | 5             | 5             | 6            |
| French   | -            | 2 1/2        | 4            | 5             | 4             | 4            |
| Correlated studies:  |              |              |              |               |               |              |
| religion, social and<br>nature studies, agri-<br>culture, hygiene,<br>elementary science,<br>history, geography,<br>drawing, music, games,<br>handwork | 10           | 10           | 6            | 6             | 6             | 4            |
| Study and games  | -            | -            |              |               | 2             | 2            |
|  | 22 1/2       | 22 1/2       | 23           | 25            | 26            | 25           |
| High School  |              |              |              |               |               |              |
|  | 7th<br>Grade | 8th<br>Grade | 9th<br>Grade | 10th<br>Grade | 11th<br>Grade |              |
| High School program:   |              |              |              |               |               |              |
| Arabic   | 4            | 4            | 4            | 3             | 3             |              |
| Mathematics: arithmetic,<br>algebra, geometry  | 4            | 4            | 4            | 4             | 4             |              |
| English  | 4            | 3            | 4            | 4             | 3             |              |
| French   | 4            | 4            | 3            | 3             | 3             |              |
| History and Geography<br>(in Arabic & English)   | 3            | 4            | 3            | 3             | 3             |              |
| Religion (in English & Arabic)   | 2            | 2            | 2            | 2             | 2             |              |
| Science (in French & English)  | 2            | 2            | 2            | 3             | 5             |              |
| Music  | -            | -            | 1            | 1             | -             |              |
| Art  | 1            | 1            | 1            | -             | -             |              |
| Athletics  | -            | -            | -            | 1             | 1             |              |
| Bookkeeping  | -            | -            | 1            | 1             | 1             |              |
| Penmanship   | 1            | 1            | -            | -             | -             |              |
|  | 25           | 25           | 25           | 25            | 25            |              |

Table 1.8

Programme of Studies of Al-Hikmah College, Lebanon - 1946

|                       | Periods per Week by Class * |     |        |        |        |     |     |     |
|-----------------------|-----------------------------|-----|--------|--------|--------|-----|-----|-----|
|                       | 8me                         | 7me | 6me    | 5me    | 4me    | 3me | 2me | 1me |
| Arabic                | 12                          | 8   | 7      | 7      | 7      | 7   | 7   | 6   |
| French                | 10                          | 6   | 6      | 6      | 6      | 6   | 7   | 5   |
| Mathematics           | 5                           | 4   | 4      | 4      | 4      | 5   | 5   | 6   |
| Science               | -                           | 1   | 1      | 2      | 2      | 2   | 4   | 4   |
| English               | -                           | 3   | 3      | 4      | 4      | 4   | 4   | 4   |
| History & Geography   | 3                           | 2   | 2      | 2      | 2      | 2   | 2   | 3   |
| History of Lebanon    | 2                           | 2   | 2      | 2      | 2      | 2   | 2   | 2   |
| Translation           | -                           | -   | -      | -      | -      | -   | -   | 1   |
| Religious instruction | 2                           | 2   | 2      | 2      | 2      | 1   | 1   | 1   |
| Drawing               | 1                           | 1   | 1      | 1      | 1      | -   | -   | -   |
| Writing               | 1                           | 1   | 1/2    | 1/2    | 1/2    | -   | -   | -   |
|                       | 36                          | 30  | 28 1/2 | 30 1/2 | 30 1/2 | 29  | 32  | 32  |

\* The names of classes follow the French system of having the first class have the highest number: for example the first class is called "huitieme".

Table 1.9

Number of Schools and Pupils Classified According to Control, Lebanon, 1924-46

| Year    | Public Schools |            | Private Schools |            | Foreign Schools |            | Total |            |
|---------|----------------|------------|-----------------|------------|-----------------|------------|-------|------------|
|         | No             | Enrollment | No              | Enrollment | No              | Enrollment | No    | Enrollment |
| 1924    | 117            | 8,064      | 762*            | 52,705     | 98              | 6,614      | 977   | 67,383     |
| 1930    | 129            | 13,632     | 767             | 49,197     | 410             | 36,153     | 1,306 | 98,982     |
| 1941-42 | 267            | 21,056     | 986             | 73,608     | 326             | 43,654     | 1,579 | 133,318    |
| 1944-45 | 308            | 30,113     | 963             | 71,524     | 326             | 43,065     | 1,596 | 144,702    |
| 1945-46 | 451            | 40,926     | -               | -          | -               | -          | -     | -          |

\* Including French schools

- Not including French schools. In later years, French schools were included among the foreign schools.

Table 1.10

The distribution of pupils according to sex is available only for public and foreign schools.

| Year    | Public Schools |       |        | Foreign Schools |        |        |
|---------|----------------|-------|--------|-----------------|--------|--------|
|         | Boys           | Girls | Total  | Boys            | Girls  | Total  |
| 1942-43 | 17,051         | 5,803 | 22,854 | 22,316          | 24,410 | 46,725 |
| 1945-46 | 30,361         | 9,965 | 40,326 | -               | -      | -      |

- Mathew, K.D. and Akrawi, Matta, Education in Arab countries of the Near East, American Council on Education, 1950. Washington D.C. pp. 413-424

Table 2.1  
Distribution of the Population According to Age, Groups  
and Sex - Year 1974

| Sex<br>Group  | Total<br>% | Number    | Female<br>% | Female<br>Number | Male<br>% | Male<br>Number |
|---------------|------------|-----------|-------------|------------------|-----------|----------------|
| 0-4           | 15,08      | 379,390   | 49,50       | 187,780          | 50,50     | 191,610        |
| 5-9           | 14,26      | 358,580   | 49,50       | 177,480          | 50,50     | 181,100        |
| 10-14         | 12,97      | 326,165   | 49,49       | 161,430          | 50,51     | 164,735        |
| 15-19         | 10,81      | 271,810   | 49,49       | 134,530          | 50,51     | 137,280        |
| 20-24         | 7,96       | 200,190   | 48,75       | 97,590           | 51,25     | 102,600        |
| 25-29         | 6,08       | 153,000   | 49,67       | 76,000           | 50,33     | 77,000         |
| 30-34         | 5,30       | 133,220   | 51,31       | 68,360           | 48,69     | 64,860         |
| 35-39         | 5,04       | 126,750   | 50,61       | 64,150           | 49,39     | 62,600         |
| 40-44         | 4,85       | 121,935   | 49,62       | 60,500           | 50,38     | 61,435         |
| 45-49         | 4,39       | 110,450   | 49,62       | 54,800           | 50,38     | 55,650         |
| 50-54         | 3,40       | 85,430    | 50,08       | 42,780           | 49,92     | 42,650         |
| 55-59         | 2,29       | 57,500    | 50,43       | 29,000           | 49,57     | 28,500         |
| 60-64         | 2,58       | 64,980    | 51,25       | 33,300           | 48,75     | 31,680         |
| 65 et plus    | 4,99       | 125,600   | 53,58       | 67,300           | 46,42     | 58,300         |
| General Total | 100.00     | 2,515,000 | 49,90       | 1,255,000        | 50,10     | 1,260,000      |

Table 2.2

Breakdown of the Education Budget in Terms of the General National Budget and the National Raw Product, 1973-1974

|      | (a)               | (b)                                | Educa-<br>tional<br>Budget<br>% of (a) | (c)                     | Educa-<br>tional<br>Budget<br>% of (c) |
|------|-------------------|------------------------------------|--|-------------------------|--|
|      | General<br>Budget | Budget of<br>National<br>Education |  | National Raw<br>Product |  |
| 1958 | 194,165,000       | 27,484,747                         | 14,15                                  | 1,325,000,000           | 2,07                                   |
| 1959 | 206,000,000       | 30,994,222                         | 15,04                                  | -                       | -                                      |
| 1960 | 222,235,000       | 30,839,218                         | 13,88                                  | -                       | -                                      |
| 1961 | 273,800,000       | 37,895,300                         | 13,84                                  | -                       | -                                      |
| 1962 | 375,000,000       | 50,315,400                         | 13,42                                  | -                       | -                                      |
| 1963 | 425,400,000       | 56,223,900                         | 13,22                                  | -                       | -                                      |
| 1964 | 476,400,000       | 63,399,100                         | 13,31                                  | 3,309,500,000           | 1,92                                   |
| 1965 | 514,790,000       | 74,233,600                         | 14,42                                  | 3,639,900,000           | 2,04                                   |
| 1966 | 590,735,000       | 88,393,200                         | 14,96                                  | 3,994,700,000           | 2,21                                   |
| 1967 | 632,881,000       | 97,322,400                         | 15,38                                  | 3,960,900,000           | 2,00                                   |
| 1968 | 648,500,000       | 101,502,500                        | 15,65                                  | 4,428,000,000           | 2,29                                   |
| 1969 | 660,600,000       | 112,056,600                        | 16,96                                  | 4,725,000,000           | 2,37                                   |
| 1970 | 736,625,000       | 123,663,200                        | 16,79                                  | 5,031,000,000           | 2,46                                   |
| 1971 | 774,000,000       | 151,956,400                        | 19,63                                  | 5,595,000,000           | 2,72                                   |
| 1972 | 980,398,000       | 172,938,800                        | 17,64                                  | 6,595,000,000           | 2,62                                   |
| 1973 | 1,080,735,000     | 201,558,900                        | 18,65                                  | 7,350,000,000           | 2,74                                   |
| 1974 | 1,225,025,000     | 271,040,000                        | 22,12                                  | -                       | -                                      |



Table 3.1

General Curriculum (State) - Elementary Level  
Distribution of Hours - Curriculum, 1946 and 1970

| 1946                                 |          |                   |                   | 1970                      |          |                   |                   |
|--------------------------------------|----------|-------------------|-------------------|---------------------------|----------|-------------------|-------------------|
| Subjects<br>In Arabic Language       | 1st Year | 2nd & 3rd<br>Year | 4th & 5th<br>Year | Subjects                  | 1st Year | 2nd & 3rd<br>Year | 4th & 5th<br>Year |
| - Reading, poetry, handwriting       | 6        | -                 | )                 | )                         |          |                   |                   |
| - Reading, poetry                    | -        | 3 1/2             | 2                 | )                         |          |                   |                   |
| - Composition, grammar, dictation    | -        | 3                 | -                 | ) Arabic Language         | 8        | 8                 | 7                 |
| - Composition & handwriting          | -        | -                 | 2                 | )                         |          |                   |                   |
| - Composition & dictation            | -        | -                 | 2                 | )                         |          |                   |                   |
| - Religious teaching                 | 1        | 1                 | 1                 | )                         |          |                   |                   |
| - Ethics and civics                  | 1 1/2    | 1                 | 1                 | ) Social Services         | 1        | 2                 | 3                 |
| - Geography & History                | -        | 2                 | 2                 | )                         |          |                   |                   |
| - Arithmetic                         | 5        | 5                 | 5                 | Maths                     | 5        | 5                 | 5                 |
| - National Sciences & Discussions    | 2        | -                 | -                 | )                         |          |                   |                   |
| - National Sciences                  | -        | 1 1/2             | 1                 | ) Sciences                | 2        | 2                 | 3                 |
| - Natural Sciences & Health          | -        | -                 | 2                 | )                         |          |                   |                   |
| - Physical Education                 | 2 1/2    | 2                 | 2                 | Physical Education        | 2        | 2                 | 2                 |
| - Music and Singing                  | 2        | 1                 | 1                 | )                         |          |                   |                   |
| - Drawing & Manual work              | 2        | 2                 | 2                 | ) Art & manual activities | 4        | 3                 | 2                 |
| - Foreign language (English/ French) | 5        | -                 | -                 | )                         |          |                   |                   |
| - Reading & memorization (poetry)    | -        | -                 | 2                 | )                         |          |                   |                   |
| - Reading, poetry, writing           | -        | 2 1/2             | -                 | ) Foreign language        | 8        | 8                 | 8                 |
| - Grammar & dictation                | -        | -                 | 1 1/2             | ) (English & French)      |          |                   |                   |
| - Grammar & composition              | -        | 2 1/2             | -                 | )                         |          |                   |                   |
| - Composition & writing              | -        | -                 | 1 1/2             | )                         |          |                   |                   |
| Total Hours per week                 | 27       | 27                | 27                |                           | 30       | 30                | 30                |

Table 3.2

General Curriculum (State) - Intermediate Level  
Distribution of Hours - Curriculum, 1946 and 1970

| Subjects                                     | 1946  |  |   |                     | 1970                  |          |
|--|---|--|---|---------------------|-----------------------|----------|
|  | 1st & 2nd<br>Year, both<br>Academic &<br>Vocational | 3rd & 4th<br>Year<br>Academic<br>(Preparat-<br>ion for<br>Secondary) | 3rd & 4th<br>Year<br>Vocational<br>(higher<br>Elementary) | Subjects            | 1st, 2nd,<br>3rd Year | 4th Year |
| <u>Arabic Language:</u>                      |   |  |   |                     |                       |          |
| - Religious education                        | 1   | 1  | 1   | Religious Education | 1                     | 1        |
| - Civic and Health education                 | 1 1/2   | 2  | 1 1/2   | Civic Education     | 1                     | 1        |
| - Reading and memorisation                   | 3   | -  | -   | )                   |                       |          |
| - Grammar, dictation, composition            | 3   | -  | 5   | ) Arabic language   | 7                     | 6        |
| - Grammar and literature                     | -   | 7  | -   | )                   |                       |          |
| - Geography & History                        | 2 1/2   | 3  | 2 1/2   | Geography & History | 3                     | 3        |
| - Drawing and Handicraft                     | 2   | 2  | 3   | )                   |                       |          |
| - Music & Singing                            | 1   | 1  | 1   | ) Art & Handicraft  | 1                     | 1        |
| - Physical education                         | 2   | 2  | 2   | Physical Education  | 2                     | 2        |
| <u>Foreign Language:</u>                     |   |  |   |                     |                       |          |
| - Reading & memorisation                     | 3   | -  | -   |                     |                       |          |
| - Grammar, dictation, composition            | 3   | -  | 5   | )                   |                       |          |
| - Grammar & literature                       | -   | 6  | -   | )                   | 7                     | 6        |
| - Physics, chemistry, biology                | 4   | 3  | 4   |                     | 3                     | 5        |
| <u>Either in Arabic or Foreign Language:</u> |   |  |   |                     |                       |          |
| - Maths                                      | 4   | 3  | 5   |                     | 5                     | 5        |
| Total Hours per week                         | 30  | 30   | 30  |                     | 30                    | 30       |

TABLE 3.3  
General Curriculum (State) Secondary Level  
Distribution of Hours for Curriculum 1946 and 1970

| 1946<br>Subject                 | 1st & 2nd Year |         | 3rd Year   |       | 1970<br>Subject               | 1st Year |            | 2nd Year |            | 1st & 2nd<br>Year |       | 3rd Year      |            |
|---------------------------------|----------------|---------|------------|-------|-------------------------------|----------|------------|----------|------------|-------------------|-------|---------------|------------|
|                                 | Arts           | Science | Philosophy | Maths |                               | Arts     | Anc. Lang. | Arts     | Anc. Lang. | Lang. Sciences    | Maths | Exp. Sciences | Philosophy |
| Arabic Language                 |                |         |            |       | Religious & Civic Education   | 2        | 1          | 2        | 1          | 2                 | -     | -             | -          |
| Religious and Ethical Education | 2              | 2       | 2          | 2     | Civic Education               | -        | -          | -        | -          | -                 | 1     | 1             | 1          |
| Arabic Language and Literature  | 8              | 5       | -          | -     | Arabic Language & Literature  | 7        | 7          | 7        | 7          | 5                 | -     | -             | -          |
| Philosophy                      | -              | -       | 7          | 3     | General Philosophy            | -        | -          | -        | -          | -                 | 2     | 2             | 11         |
| Geography & History             | 4              | 3       | 4          | 3     | History of Arabic History     | -        | -          | -        | -          | -                 | -     | -             | 6          |
| Drawing                         | 1              | 1       | -          | -     | History of Arab Sciences      | -        | -          | -        | -          | -                 | 2     | 2             | -          |
| Music and Singing               | 1              | 1       | -          | -     | History                       | 2        | 2          | 2        | 2          | 1                 | 1     | 1             | 2          |
| Physical Education              | 2              | 2       | 2          | 2     | Geography                     | 2        | 2          | 2        | 2          | 2                 | 1     | 1             | 2          |
| Foreign Language                |                |         |            |       |                               |          |            |          |            |                   | 1     | 1             | 1          |
| Grammar & Literature            | 6              | 5       | -          | -     | Military Service & Home Econ. | 3        | 3          | 3        | 3          | 3                 | -     | -             | -          |
| Philosophy                      | -              | -       | 8          | 3     | Foreign Language & Literature | 7        | 7          | 7        | 7          | 5                 | -     | -             | -          |
|                                 |                |         |            |       | Ancient Language              | -        | 4          | -        | 5          | -                 | -     | -             | -          |
|                                 |                |         |            |       | Translation                   | 1        | 2          | 2        | 1          | -                 | -     | -             | -          |
| Either in Arabic or             |                |         |            |       |                               |          |            |          |            |                   |       |               |            |
| Foreign Language                |                |         |            |       | Physics                       | 2        | -          | 2        | -          | 4                 | -     | -             | -          |
| Physics & Chemistry             | 3              | 6       | -          | -     | Physics or Ancient Language   | -        | -          | -        | -          | -                 | 6     | 6             | 3          |
| Physics, Chemistry, Biology,    | -              | -       | 5          | 9     | Chemistry                     | 2        | -          | 1        | -          | 3                 | 4     | 4             | -          |
| Maths                           | 3              | 5       | 2          | 8     | Natural Sciences              | -        | -          | -        | -          | -                 | -     | 5             | 4          |
|                                 |                |         |            |       | Maths                         | 3        | 3          | 3        | 3          | 6                 | 12    | 7             | -          |
| Total per week                  | 30             | 30      | 30         | 30    |                               | 31       | 31         | 31       | 31         | 31                | 30    | 30            | 30         |

Table 4.1  
Comparison of Lessons Applied in State and Private Schools - 2nd Elementary -  
Year 1946 - 1970

|                 | No of<br>Schools | Arabic<br>Language | Geography<br>History | Foreign<br>Language | Maths | Sciences | Physical<br>Education | Crafts<br>& Art | Religion | Misc.                       | Total |
|-----------------|------------------|--------------------|----------------------|---------------------|-------|----------|-----------------------|-----------------|----------|-----------------------------|-------|
| Curriculum 1946 |                  | 6 1/2              | 2                    | 5                   | 5     | 1 1/2    | 2                     | 3               | 1        | 1                           | 27    |
| Curriculum 1971 |                  | 8                  | 2                    | 8                   | 5     | 2        | 2                     | 3               | -        | -                           | 30    |
| State Schools   |                  |                    |                      |                     |       |          |                       |                 |          |                             |       |
| 1               | 7                | 7                  | 3                    | 9 French            | 5     | 2        | 1                     | 3               | -        | -                           | 30    |
| 2               | 6                | 6                  | 4                    | 8 English           | 5     | 2        | 2                     | 3               | -        | -                           | 30    |
| 3               | 6                | 6                  | 4                    | 6 French            | 5     | 2        | 2                     | 5               | -        | -                           | 30    |
| 4               | 7                | 7                  | 3                    | 8 French            | 5     | 2        | 2                     | 3               | -        | -                           | 30    |
| 5               | 7                | 7                  | 2                    | 8 French            | 5     | 2        | 2                     | 2               | 1        | (1<br>(Ethics               | 30    |
| 6               | 8                | 8                  | 2                    | 8 French            | 5     | 2        | 2                     | 2               | 1        | -                           | 30    |
| 7               | 7                | 8                  | 3                    | 7 French            | 5     | 2        | 2                     | 4               | -        | -                           | 30    |
| 8               | 8                | 8                  | 2                    | 8 French            | 5     | 2        | 2                     | 3               | -        | -                           | 30    |
| 9               | 7                | 7                  | 4                    | 7 French            | 5     | 2        | 2                     | 3               | -        | -                           | 30    |
| 1               | 9                | 9                  | 2                    | 11 French           | 6     | 3        | 1                     | 1               | 1        | (4<br>(Application          | 38    |
| 2               | 6                | 6                  | 3                    | 9                   | 6     | 2        | 2                     | 1               | 1        | (1<br>(Religion &<br>(Music | 31    |
| 3               | 10               | 10                 | 2                    | 10                  | 5     | 1        | -                     | 2               | -        | -                           | 30    |
| 4               | 8                | 8                  | 3                    | 8                   | 5     | 2        | 1                     | 1               | 1        | (1<br>(Music                | 30    |
| 5               | 5                | 5                  | 4                    | 5                   | 5     | 2        | 2                     | -               | 5        | -                           | 28    |
| 6               | 7                | 7                  | 4                    | 5                   | 5     | 1        | 1                     | 2               | -        | (1<br>(Ethics               | 26    |
| 7               | 8                | 8                  | 2                    | 9                   | 5     | 1        | 1                     | 3               | -        | (1<br>(Ethics               | 30    |
| 8               | 6                | 6                  | 5                    | 6                   | 6     | 2        | 2                     | 2               | -        | (1<br>(Ethics               | 30    |
| 9               | 8                | 8                  | 2                    | 8                   | 5     | 2        | 2                     | 3               | 2        | -                           | 32    |
| 10              | 5                | 5                  | 2                    | 15                  | 3     | 2        | 1                     | 1               | 2        | -                           | 31    |
| 11              | 10               | 10                 | -                    | 13                  | 5     | -        | 2                     | 1               | 3        | -                           | 34    |

Table 4.2  
Comparison of Lessons Applied in State and Private Schools - 5th Elementary 1946-1970

|                 | No. of<br>Schools | Arabic<br>Language | Geography<br>History | Foreign<br>School | Maths | Sciences | Physical<br>Education | Crafts<br>&<br>Arts | Misc. | Total | Misc. | Foreign<br>Language                 |
|-----------------|-------------------|--------------------|----------------------|-------------------|-------|----------|-----------------------|---------------------|-------|-------|-------|-------------------------------------|
|                 |                   |                    |                      |                   |       |          |                       |                     |       |       |       |                                     |
| Curriculum 1946 |                   | 6                  | 2                    | 5                 | 5     | 2        | 2                     | 3                   | 2     | 27    |       | Religion &<br>National<br>Education |
| Curriculum 1971 |                   | 7                  | 3                    | 8                 | 5     | 3        | 2                     | 2                   | -     | 30    |       |                                     |
| State School    | 1                 | 7                  | 3                    | 9                 | 5     | 2        | 1                     | 3                   | -     | 30    |       | French                              |
|                 | 2                 | 6                  | 4                    | 8                 | 6     | 2        | 1                     | 3                   | -     | 30    |       | English                             |
|                 | 3                 | 6                  | 4                    | 8                 | 5     | 2        | 1                     | 4                   | -     | 30    |       | French                              |
|                 | 4                 | 6                  | 3                    | 8                 | 5     | 2        | 2                     | 4                   | -     | 30    |       | French                              |
|                 | 5                 | 7                  | 2                    | 8                 | 5     | 2        | 2                     | 4                   | -     | 30    |       | French                              |
|                 | 6                 | 8                  | 2                    | 8                 | 5     | 3        | 1                     | 3                   | -     | 30    |       | French                              |
|                 | 7                 | 7                  | 4                    | 7                 | 5     | 2        | 2                     | 3                   | -     | 30    |       | French                              |
|                 | 8                 | 8                  | 2                    | 8                 | 5     | 2        | 2                     | 3                   | -     | 30    |       | French                              |
|                 | 9                 | 7                  | 4                    | 7                 | 5     | 2        | 2                     | 3                   | -     | 30    |       | French                              |
| Private School  | 1                 | 8                  | 5                    | 10                | 6     | 2        | 1                     | 1                   | 1     | 32    |       | French                              |
|                 | 2                 | 6                  | 3                    | 9                 | 6     | 2        | 2                     | 1                   | 1     | 30    |       | French                              |
|                 | 3                 | 10                 | 2                    | 10                | 5     | 1        | -                     | 2                   | -     | 30    |       | Music                               |
|                 | 4                 | 8                  | 3                    | 8                 | 5     | 2        | 1                     | 1                   | 1     | 30    |       | French                              |
|                 | 5                 | 5                  | 4                    | 5                 | 5     | 2        | 2                     | -                   | 5     | 28    |       | French                              |
|                 | 6                 | 8                  | 3                    | 5                 | 5     | 2        | 1                     | 2                   | 1     | 27    |       | Religion<br>Ethics                  |
|                 | 7                 | 8                  | 4                    | 9                 | 5     | 2        | -                     | 1                   | 1     | 30    |       | French                              |
|                 | 8                 | 7                  | 5                    | 6                 | 6     | 3        | 1                     | 2                   | 1     | 30    |       | French                              |
|                 | 9                 | 7                  | 3                    | 8                 | 5     | 2        | 2                     | 2                   | 2     | 31    |       | Religion                            |
|                 | 10                | 5                  | 2                    | 15                | 4     | 2        | 1                     | 2                   | 2     | 33    |       | English                             |
|                 | 11                | 10                 | -                    | 13                | 5     | -        | 2                     | 1                   | 3     | 31    |       | Religion                            |

Table 4.3  
Comparison of Lessons Applied in State and Private Schools. 3rd Intermediate 1946-1970

|                        | No. of<br>Schools | Religion | Ethics | Arabic<br>Language | Foreign<br>Language | History<br>Geography | Maths | Sciences | Physical<br>Education | Art<br>Craft | Misc.          | Total | Foreign<br>Language |
|------------------------|-------------------|----------|--------|--------------------|---------------------|----------------------|-------|----------|-----------------------|--------------|----------------|-------|---------------------|
| <u>Curriculum 1946</u> |                   |          |        |                    |                     |                      |       |          |                       |              |                |       |                     |
|                        | 1                 | 1        | 2      | 7                  | 6                   | 3                    | 3     | 3        | 2                     | 3            | -              | 30    | French              |
| <u>Curriculum 1970</u> |                   |          |        |                    |                     |                      |       |          |                       |              |                |       |                     |
|                        | 1                 | 1        | 1      | 7                  | 7                   | 3                    | 5     | 3        | 2                     | 1            | -              | 30    | French              |
| <u>State Schools</u>   |                   |          |        |                    |                     |                      |       |          |                       |              |                |       |                     |
| 1                      | 1                 | 1        | 1      | 6                  | 7                   | 2                    | 5     | 5        | 2                     | 1            | -              | 30    | French              |
| 2                      | -                 | 1        | 1      | 7                  | 7                   | 3                    | 5     | 3        | 2                     | 2            | -              | 30    | French              |
| 3                      | 1                 | 1        | 1      | 6                  | 7                   | 3                    | 5     | 5        | 1                     | 1            | -              | 30    | French              |
| 4                      | -                 | 1        | 1      | 6                  | 7                   | 3                    | 5     | 5        | 2                     | 1            | -              | 30    | French              |
| 5                      | 1                 | 1        | 1      | 6                  | 7                   | 3                    | 5     | 5        | 2                     | 1            | -              | 30    | French              |
| 6                      | 1                 | 1        | 1      | 6                  | 6                   | 3                    | 5     | 5        | 2                     | 1            | -              | 30    | French              |
| 7                      | -                 | 1        | 1      | 7                  | 7                   | 3                    | 5     | 5        | 1                     | 1            | -              | 30    | French              |
| <u>Private Schools</u> |                   |          |        |                    |                     |                      |       |          |                       |              |                |       |                     |
| 1                      | 1                 | 1        | 1      | 6                  | 7                   | 3                    | 6     | 6        | 1                     | 1            | (English<br>(4 | 36    | French              |
| 2                      | 1                 | 1        | 1      | 5                  | 6                   | 3                    | 5     | 5        | 2                     | 1            | -              | 29    | French              |
| 3                      | 2                 | 1        | 1      | 4                  | 8                   | 3                    | 6     | 6        | -                     | 1            | 1              | 32    | French              |
| 4                      | 1                 | 1        | 1      | 6                  | 7                   | 3                    | 4     | 6        | 1                     | -            | 1              | 30    | English             |
| 5                      | 3                 | -        | -      | 6                  | 6                   | 3                    | 4     | 6        | 2                     | -            | (English<br>(3 | 29    | French              |

Table 4.4  
Comparison of Lessons Applied in State & Private Schools  
2nd Secondary. 1946-1970

| Number of Schools | Ethnics |   | Arabic |   | Foreign |   | History |   | Geography |   | Maths |   | Physics |   | Chemistry |   | Translation |   | Training |   | Art & Crafts |   | Total |    | Misc.              |   | Foreign Language |
|-------------------|---------|---|--------|---|---------|---|---------|---|-----------|---|-------|---|---------|---|-----------|---|-------------|---|----------|---|--------------|---|-------|----|--------------------|---|------------------|
|                   | S       | A | S      | A | S       | A | S       | A | S         | A | S     | A | S       | A | S         | A | S           | A | S        | A | S            | A | S     | A  | S                  | A |                  |
| Curriculum 1946   | 2       | 2 | 5      | 8 | 5       | 6 | 1 1/2   | 2 | 1 1/2     | 2 | 5     | 3 | 6       | 2 | -         | - | -           | - | 2        | 2 | 2            | 2 | 30    | 30 | -                  | - |                  |
| Curriculum 1968   | 2       | 2 | 5      | 7 | 5       | 7 | 1       | 2 | 2         | 2 | 6     | 3 | 4       | 2 | 3         | 2 | -           | 1 | 3        | 3 | -            | - | 31    | 31 | -                  | - |                  |
| State School      | 1       | 1 | 5      | 8 | 6       | 8 | 1       | 2 | 2         | 2 | 6     | 2 | 5       | 2 | 3         | 3 | -           | 2 | -        | - | -            | - | 29    | 30 |                    |   | French           |
|                   | 2       | 1 | 6      | 7 | 6       | 7 | 1       | 2 | 2         | 2 | 6     | 3 | 5       | 3 | 3         | 2 | -           | 2 | -        | - | -            | - | 31    | 29 |                    |   | French           |
|                   | 3       | - | 6      | 7 | 6       | 7 | 1       | 2 | 2         | 2 | 6     | 4 | 5       | 3 | 3         | 2 | -           | 2 | 3        | 3 | -            | - | 32    | 32 |                    |   | French           |
|                   | 4       | - | 5      | 7 | 5       | 7 | 1       | 2 | 2         | 2 | 6     | 3 | 5       | 3 | 3         | 2 | -           | 2 | 3        | 3 | -            | - | 30    | 30 |                    |   | French           |
|                   | 5       | - | 6      | 7 | 6       | 8 | 1       | 2 | 2         | 2 | 6     | 4 | 5       | 2 | 3         | 2 | -           | 2 | 3        | 3 | -            | - | 33    | 33 |                    |   | English          |
| Private School    | 1       | - | 5      | 7 | 6       | 7 | 1 1/2   | 3 | 1 1/2     | 3 | 8     | 4 | 6       | 2 | 2         | 1 | -           | - | 3        | 3 | -            | - | 33    | 30 |                    |   | French           |
|                   | 2       | - | 3      | 3 | 3       | 3 | 1       | 1 | 1         | 1 | 4     | 4 | 2       | 2 | 2         | 2 | -           | - | -        | - | -            | - | 16    | 16 |                    |   | English          |
|                   | 3       | - | 5      | - | 5       | - | 2       | - | 5         | - | 6     | - | 4       | - | 3         | 2 | -           | - | 3        | - | -            | - | 30    | -  |                    |   | French           |
|                   | 4       | - | 8      | 8 | 7       | 7 | 2       | 2 | 1         | 1 | 7     | 3 | 2       | 2 | 2         | 2 | 1           | 1 | 3        | 3 | 2            | 2 | 30    | 30 | English            |   | French           |
|                   | 5       | 1 | 5      | - | 5       | - | 1 1/2   | - | 1 1/2     | - | 6     | - | 4       | - | 3         | - | -           | - | 3        | - | -            | - | 30    | -  |                    |   | French           |
|                   | 6       | 1 | 5      | - | 5       | - | 2       | - | 1         | 1 | 7     | - | 4       | - | 4         | - | -           | - | 2        | - | 1            | - | 32    | -  | Physical Education |   | French           |
|                   | 7       | 1 | 5      | 5 | 5       | 5 | 2       | 2 | 1         | 1 | 7     | 6 | 5       | 4 | 3         | 3 | -           | - | 3        | 3 | 1            | 1 | 33    | 31 |                    |   | English          |

S = Science  
A = Art

Table 5.1  
Pupils in Lebanon  
Distribution According to Nationality, Sex and Level, Year 1973-1974

| Level<br>Nationality | Lebanon  |           |          |        |          |             |           |           |                      |                    | Arab Countries |          |                    |        |       | Other countries |  |  |  |  | Total |
|----------------------|----------|-----------|----------|--------|----------|-------------|-----------|-----------|----------------------|--------------------|----------------|----------|--------------------|--------|-------|-----------------|--|--|--|--|-------|
|                      | Lebanese | Jordanian | Saoudian | Syrian | Iraqites | Palestinian | Koweities | Egyptians | Other Arab countries | Non Arabic Asiatic | Europeans      | American | African non Arabic | Asians | Misc. |                 |  |  |  |  |       |
| Nursery              | M        | 13,976    | 7        | 1      | 339      | 3           | 73        | 1         | 4                    | 8                  | -              | 5        | 1                  | -      | 3     |                 |  |  |  |  |       |
|                      | F        | 13,342    | 5        | -      | 348      | 2           | 82        | -         | 4                    | 5                  | -              | 5        | -                  | -      | 3     |                 |  |  |  |  |       |
|                      | T        | 27,318    | 12       | 1      | 687      | 5           | 155       | 1         | 8                    | 13                 | -              | 10       | 1                  | -      | 6     |                 |  |  |  |  |       |
| Elementary           | M        | 93,750    | 34       | 4      | 1,815    | 7           | 312       | 3         | 23                   | 79                 | 1              | 44       | 12                 | -      | 13    |                 |  |  |  |  |       |
|                      | F        | 80,403    | 37       | 2      | 1,800    | 7           | 270       | -         | 15                   | 23                 | 2              | 39       | 5                  | 1      | 6     |                 |  |  |  |  |       |
|                      | T        | 174,153   | 71       | 6      | 3,615    | 14          | 582       | 3         | 38                   | 102                | 3              | 83       | 17                 | 1      | 19    |                 |  |  |  |  |       |
| Intermediate         | M        | 48,268    | 12       | 4      | 663      | 8           | 83        | -         | 8                    | 19                 | 2              | 26       | 4                  | -      | 2     |                 |  |  |  |  |       |
|                      | F        | 39,665    | 21       | 2      | 619      | 5           | 87        | 1         | 9                    | 8                  | 3              | 21       | 3                  | -      | 2     |                 |  |  |  |  |       |
|                      | T        | 87,933    | 33       | 6      | 1,282    | 13          | 170       | 1         | 17                   | 27                 | 5              | 47       | 7                  | -      | 4     |                 |  |  |  |  |       |
| Secondary            | M        | 12,178    | 3        | -      | 161      | 2           | 185       | -         | 2                    | 2                  | 1              | 4        | -                  | -      | 1     |                 |  |  |  |  |       |
|                      | F        | 7,856     | 4        | 1      | 118      | 1           | 101       | -         | 2                    | 2                  | 2              | 6        | 2                  | -      | 1     |                 |  |  |  |  |       |
|                      | T        | 20,034    | 7        | 1      | 279      | 3           | 286       | -         | 4                    | 4                  | 3              | 10       | 2                  | -      | 2     |                 |  |  |  |  |       |
| Total                | M        | 166,192   | 56       | 9      | 2,983    | 20          | 653       | 4         | 37                   | 108                | 4              | 79       | 17                 | -      | 19    |                 |  |  |  |  |       |
|                      | F        | 141,266   | 67       | 5      | 2,885    | 15          | 540       | 1         | 30                   | 38                 | 7              | 71       | 8                  | 2      | 12    |                 |  |  |  |  |       |
| General Total        |          | 309,458   | 123      | 14     | 5,868    | 35          | 1,193     | 5         | 67                   | 146                | 11             | 150      | 25                 | 2      | 31    |                 |  |  |  |  |       |



Table 5.2

Distribution of Number of Schools, Teachers and Students  
According to State and Private Sectors during the ten years  
from 1964-1974

| Teaching<br>Section | State Sector |          |          | Private Sector |          |          |
|---------------------|--------------|----------|----------|----------------|----------|----------|
|                     | Schools      | Teachers | Students | Schools        | Teachers | Students |
| 64-65               | 1,198        | 8,797    | 173,027  | 1,572          | 10,629   | 245,638  |
| 65-66               | 1,219        | 10,535   | 181,185  | 1,317          | 11,848   | 261,325  |
| 66-67               | 1,257        | 11,097   | 203,634  | 1,298          | 13,911   | 336,705  |
| 67-68               | 1,293        | 11,763   | 222,958  | 1,437          | 14,702   | 379,925  |
| 68-69               | 1,318        | 13,014   | 242,101  | 1,474          | 16,960   | 416,347  |
| 69-70               | 1,290        | 13,902   | 262,735  | 1,484          | 18,276   | 439,124  |
| 70-71               | 1,310        | 15,031   | 268,362  | 1,483          | 19,764   | 464,319  |
| 71-72               | 1,338        | 16,338   | 288,593  | 1,483          | 21,740   | 496,480  |
| 72-73               | 1,354        | 17,077   | 298,319  | 1,527          | 23,686   | 531,200  |
| 73-74               | 1,348        | 19,447   | 317,156  | 1,339          | 21,784   | 484,352  |

Table 6.1

## State Education - 1980-1981

1 - Distribution of students according to the Mohafazat and Teachings level2 - Distribution of teachers according to Mohafazat3 - Distribution of sections according to the Mohafazat and to language teachings

| Levels  | 1         |               |            |                  | 2                  |         |        |         | 3                  |         |        |
|---|-----------|---------------|------------|------------------|--------------------|---------|--------|---------|--------------------|---------|--------|
|   | Students  |               |            |                  | Number of Teachers |         |        |         | Number of sections |         |        |
|   | Mohafazat | Kinder-garten | Elementary | Higher Secondary | Secondary          | Total   | French | English | French             | English | Total  |
| Beirut  |           | 1,768         | 11,076     | 10,521           | 6,283              | 29,648  | 963    | 115     | -                  | -       | 1,078  |
| Mount Lebanon (suburbs of Beirut)             |           | 1,263         | 13,113     | 15,262           | 8,395              | 38,033  | 1,107  | 288     | 4                  | 4       | 1,399  |
| Mount Lebanon (without the suburbs of Beirut) |           | 2,877         | 19,303     | 14,690           | 6,273              | 43,143  | 1,878  | 435     | 44                 | 44      | 2,357  |
| North Lebanon                                 |           | 5,877         | 46,541     | 20,663           | 8,443              | 81,524  | 3,934  | 44      | -                  | -       | 3,978  |
| Bekaa   |           | 5,546         | 27,568     | 13,920           | 4,400              | 51,434  | 2,086  | 301     | 8                  | 8       | 2,395  |
| South Lebanon                                 |           | 5,859         | 40,111     | 17,821           | 7,413              | 71,204  | 2,887  | 262     | -                  | -       | 3,149  |
| TOTAL   |           | 23,190        | 157,712    | 92,877           | 41,207             | 314,986 | 12,855 | 1,445   | 56                 | 56      | 14,356 |

Table 6.2

## Private Free Education - 1980-1981

1 - Distribution of students according to the Mohafazat and Teachings level

2 - Distribution of teachers according to Mohafazat

3 - Distribution of sections according to the Mohafazat and to language teachings

| Level                                    | 1         |               |            | 2                  |        |         | 3                  |         |          |       |
|--|-----------|---------------|------------|--------------------|--------|---------|--------------------|---------|----------|-------|
|  | Students  |               |            | Number of Teachers |        |         | Number of sections |         |          |       |
|  | Mohafazat | Kinder-garten | Elementary | Total              | French | English | French             | English | Armenian | Total |
| Beirut                                   |           | 4,421         | 15,161     | 19,582             | 767    | 392     | 130                | 59      | 8        | 589   |
| Mount Lebanon (suburbs of Beirut)        |           | 9,750         | 37,055     | 46,805             | 1,632  | 714     | 490                | 248     | 37       | 1,489 |
| Mount Lebanon (without Beirut's suburbs) |           | 4,901         | 16,019     | 20,920             | 838    | 607     | 116                | 16      | -        | 739   |
| North Lebanon                            |           | 5,712         | 17,530     | 23,242             | 774    | 706     | 13                 | -       | -        | 719   |
| Bekaa                                    |           | 4,820         | 23,475     | 28,295             | 961    | 565     | 185                | 100     | -        | 850   |
| South Lebanon                            |           | 3,191         | 15,463     | 18,654             | 651    | 284     | 189                | 102     | -        | 575   |
| TOTAL                                    |           | 32,795        | 124,703    | 157,498            | 5,623  | 3,268   | 1,123              | 525     | 45       | 4,961 |

Table 6.3

Private Education - 1980-1981

1 - Distribution of students according to the Mohafazat and Teachings level

2 - Distribution of teachers according to Mohafazat

3 - Distribution of sections according to the Mohafazat and to language teachings

1 2 3

| Level   | Students          |                 |                           | Number of sections |         |                          |  |
|---|-------------------|-----------------|---------------------------|--------------------|---------|--------------------------|--|
|   | Kinder-<br>garten | Elemen-<br>tary | Higher<br>Elemen-<br>tary | Second-<br>ary     | Total   | Number<br>of<br>Teachers |  |
| Mohafazat   |                   |                 |                           |                    |         |                          |  |
| Beirut  | 15,339            | 27,102          | 19,792                    | 10,924             | 73,157  | 4,624                    | French 1,639<br>Eng-<br>lish 809<br>Total 2,616    |
| Mount Lebanon<br>(suburbs of Beirut)                | 23,513            | 46,034          | 34,032                    | 13,134             | 116,713 | 6,804                    | French 3,020<br>Eng-<br>lish 817<br>Total 4,074    |
| Mount Lebanon<br>(without the suburbs<br>of Beirut) | 8,349             | 15,651          | 11,112                    | 2,889              | 38,001  | 2,446                    | French 906<br>Eng-<br>lish 537<br>Total 1,505      |
| North Lebanon                                       | 8,228             | 15,391          | 7,373                     | 4,195              | 35,187  | 1,926                    | French 997<br>Eng-<br>lish 111<br>Total 1,121      |
| Bekaa   | 6,061             | 8,645           | 5,971                     | 1,828              | 22,505  | 1,220                    | French 554<br>Eng-<br>lish 142<br>Total 712        |
| South Lebanon                                       | 6,055             | 10,164          | 5,609                     | 3,501              | 25,329  | 1,488                    | French 426<br>Eng-<br>lish 384<br>Total 923        |
| TOTAL   | 62,545            | 122,987         | 83,889                    | 36,471             | 310,892 | 18,508                   | French 7,542<br>Eng-<br>lish 2,800<br>Total 10,951 |

Table 7.1

Education (State) - 1980-1981

Distribution of Schools  
According to the Mohafazat and Levels

| Level  | Elementary |     |     |     | Intermediate |     |     |     | Secondary |      |      |       |
|--|------------|-----|-----|-----|--------------|-----|-----|-----|-----------|------|------|-------|
| (1)  | (2)        | (3) | (4) | (5) | (6)          | (7) | (8) | (9) | (10)      | (11) | (12) | (13)  |
| Beirut   | -          | 22  | 3   | 25  | 16           | 13  | 15  | 44  | 10        | 7    | 17   | 86    |
| Mount Lebanon<br>(Suburbs of Beirut)           | -          | 19  | 8   | 27  | 32           | 24  | 11  | 67  | 8         | 14   | 22   | 116   |
| Mount Lebanon<br>(without suburb of<br>Beirut) | -          | 42  | 39  | 81  | 110          | 28  | 6   | 144 | 11        | 16   | 27   | 252   |
| North Lebanon                                  | 2          | 142 | 40  | 182 | 133          | 63  | 7   | 203 | 17        | 6    | 23   | 410   |
| Bekaa  | -          | 114 | 12  | 126 | 95           | 17  | 15  | 117 | 6         | 12   | 18   | 271   |
| South Lebanon                                  | -          | 115 | 16  | 131 | 124          | 16  | 17  | 157 | 8         | 17   | 25   | 313   |
| TOTAL  | 2          | 454 | 118 | 572 | 510          | 161 | 71  | 742 | 60        | 72   | 132  | 1,448 |

Column 1 = Mohafazat

" 2 = Pre-Elementary

" 3 = Pre-Elementary &amp; Elementary

" 4 = Elementary

" 5 = Total

" 6 = Pre-School, Elementary &amp; Intermediate

" 7 = Elementary &amp; Intermediate

Column 8 = Intermediate

" 9 = Total

" 10 = Intermediate &amp; Secondary

" 11 = Secondary

" 12 = Total

" 13 = General Total

Table 7.2

Free Education  
(Private) 1980-1981

Distribution of Schools  
According to the Mohafazat and levels

| Level  | Elementary Schools                |            |       |
|--|-----------------------------------|------------|-------|
| Mohafazat                                      | Pre-elementary<br>&<br>Elementary | Elementary | Total |
| Beirut   | 42                                | 8          | 50    |
| Mount Lebanon<br>(suburb of Beirut)            | 111                               | 13         | 124   |
| Mount Lebanon<br>(without suburb of<br>Beirut) | 71                                | 15         | 86    |
| North Lebanon                                  | 51                                | 27         | 78    |
| Bekaa  | 57                                | 40         | 97    |
| South Lebanon                                  | 35                                | 23         | 58    |
| General Total                                  | 367                               | 126        | 493   |

Table 7.3  
Education (Private) 1980-1981  
Distribution of Schools  
According to the Mohafazat and levels

| Level  | Elementary |     |     |     | Intermediate |     |     |     | Secondary |      |      |      |      |      |      |
|--|------------|-----|-----|-----|--------------|-----|-----|-----|-----------|------|------|------|------|------|------|
| (1)  | (2)        | (3) | (4) | (5) | (6)          | (7) | (8) | (9) | (10)      | (11) | (12) | (13) | (14) | (15) | (16) |
| Beirut   | 6          | 27  | 1   | 28  | -            | 36  | -   | 38  | 2         | 42   | -    | 15   | 7    | 66   | 138  |
| Mount Lebanon<br>with<br>(suburb of Beirut)    | 5          | 23  | 1   | 24  | -            | 70  | 2   | 91  | 3         | 80   | 1    | 13   | 9    | 106  | 226  |
| Mount Lebanon<br>without<br>(suburb of Beirut) | 1          | 2   | 2   | 23  | 2            | 25  | 3   | 48  | 1         | 24   | -    | 7    | -    | 32   | 104  |
| North Lebanon                                  | 2          | 9   | -   | 9   | 1            | 12  | -   | 15  | -         | 24   | -    | 4    | 3    | 31   | 57   |
| B'ekaa   | 2          | 7   | 1   | 8   | 7            | 8   | -   | 21  | -         | 12   | -    | 5    | 3    | 20   | 51   |
| South Lebanon                                  | 6          | 11  | 2   | 13  | 1            | 11  | -   | 21  | -         | 11   | 2    | 6    | 4    | 23   | 63   |
| Grand Total                                    | 22         | 98  | 7   | 105 | 11           | 162 | 5   | 234 | 6         | 193  | 3    | 50   | 26   | 278  | 639  |

Column 1 = Mohafazat  
 " 2 = Pre-Elementary  
 " 3 = Pre-Elementary & Elementary  
 " 4 = Elementary  
 " 5 = Total  
 " 6 = Pre-Elementary & Intermediate  
 " 7 = Pre-Elementary, Elementary & Intermediate  
 " 8 = Elementary & Intermediate  
 " 9 = Total  
 " 10 = Pre-School, Intermediate & Secondary  
 " 11 = Pre-School, Elementary, Intermediate & Secondary  
 " 12 = Elementary, Intermediate & Secondary  
 " 13 = Intermediate & Secondary  
 " 14 = Secondary  
 " 15 = Total  
 " 16 = General Total

Table 8.1  
Teacher Training College (State Education) - 1980-1981  
Number of Graduates from the Teaching Training Colleges  
in each of the Elementary and Physical Education

| SPECIALISATION              | (1) | (2) | (3) | (4) | (5) | (6) | (7) | (8) | (9) | (10) | (11)  |
|-----------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|-------|
| SOUR                        | 46  | 19  | 27  | -   | -   | -   | -   | -   | -   | -    | 92    |
| NABETIE                     | 24  | 31  | -   | 27  | -   | -   | -   | -   | -   | -    | 82    |
| ALEY                        | 31  | -   | 28  | -   | 26  | -   | -   | -   | -   | -    | 85    |
| ZAHLE                       | -   | 21  | -   | -   | 26  | -   | -   | -   | -   | -    | 47    |
| BAALBECK                    | 44  | 22  | -   | -   | 18  | -   | -   | -   | -   | -    | 84    |
| JIB JENNINE                 | 33  | -   | 28  | -   | -   | -   | -   | -   | -   | -    | 61    |
| JOUNIEH                     | 1   | -   | -   | -   | -   | -   | -   | -   | -   | -    | 1     |
| TRIPOLI                     | 50  | 30  | -   | -   | 64  | -   | -   | -   | -   | -    | 144   |
| ZGHARTA                     | -   | -   | -   | -   | 27  | -   | -   | -   | -   | -    | 27    |
| BATROUN                     | 27  | 30  | -   | -   | 28  | -   | -   | -   | -   | -    | 85    |
| BAUCHRIE                    | -   | -   | -   | -   | -   | 25  | 42  | -   | -   | -    | 67    |
| RAS BEIRUT                  | -   | -   | -   | -   | -   | 26  | 46  | -   | -   | -    | 72    |
| PHYSICAL EDUCATION (male)   | -   | -   | -   | -   | -   | -   | -   | 54  | -   | -    | 54    |
| PHYSICAL EDUCATION (female) | -   | -   | -   | -   | -   | -   | -   | 57  | -   | -    | 57    |
| Intermediate                | -   | -   | -   | -   | -   | -   | -   | -   | 34  | 24   | 58    |
| Total                       | 256 | 190 | 83  | 249 | 51  | 88  | 111 | 34  | 34  | 24   | 1,086 |

Column 1 = Teachers Colleges  
 " 2 = General Branch  
 " 3 = French Language  
 " 4 = English Language  
 " 5 = Pre-Elementary  
 " 6 = Painting  
 Column 7 = Music  
 " 8 = Physical Education  
 " 9 = General Science  
 " 10 = Maths  
 " 11 = Total



Table 8.2

## Teachers in Lebanon Teaching Degrees (State Education) - year 1973-1974

Distributed according to teaching degrees, sex and Mohafazat

| (1)           | (2) | (3)    | (4)   | (5)   | (6) | (7) | (8) | (9) | (10) | (11) | (12) | (13) | (14)  | (15) | (16) | (17) | (18) | (19) | (20) |
|---------------|-----|--------|-------|-------|-----|-----|-----|-----|------|------|------|------|-------|------|------|------|------|------|------|
| Beirut        | M   | 480    | 181   | 59    | -   | -   | -   | 3   | -    | -    | -    | 28   | 95    | 3    | -    | -    | 57   | 54   | -    |
|               | F   | 1,254  | 480   | 119   | -   | -   | -   | 24  | -    | -    | -    | 40   | 441   | 3    | 1    | 1    | 63   | 83   | -    |
|               | T   | 1,734  | 661   | 178   | -   | -   | -   | 27  | -    | -    | -    | 68   | 536   | 6    | 1    | 1    | 120  | 136  | -    |
| Mount Lebanon | M   | 2,579  | 709   | 904   | 1   | -   | -   | 1   | 1    | -    | 1    | 65   | 597   | -    | -    | -    | 157  | 143  | -    |
|               | F   | 2,560  | 966   | 330   | -   | -   | -   | 2   | 1    | -    | 2    | 76   | 991   | 1    | -    | -    | 80   | 111  | -    |
|               | T   | 5,139  | 1,675 | 1,234 | 1   | -   | -   | 3   | 2    | -    | 3    | 141  | 1,588 | 1    | -    | -    | 237  | 254  | -    |
| North Lebanon | M   | 2,787  | 762   | 1,062 | -   | -   | 1   | -   | -    | -    | 1    | 41   | 656   | -    | 1    | -    | 109  | 154  | -    |
|               | F   | 2,701  | 945   | 633   | -   | 3   | -   | -   | -    | -    | -    | 44   | 955   | 2    | 1    | -    | 64   | 53   | 1    |
|               | T   | 5,488  | 1,707 | 1,695 | -   | 3   | 1   | -   | -    | -    | 1    | 85   | 1,611 | 2    | 2    | -    | 173  | 207  | 1    |
| South Lebanon | M   | 3,199  | 896   | 857   | -   | 1   | 3   | 1   | -    | -    | -    | 46   | 1,185 | 1    | 1    | -    | 91   | 117  | -    |
|               | F   | 1,131  | 440   | 117   | -   | -   | -   | -   | -    | -    | -    | 29   | 491   | -    | -    | -    | 21   | 33   | -    |
|               | T   | 4,330  | 1,336 | 974   | -   | 1   | 3   | 1   | -    | -    | -    | 75   | 1,676 | 1    | 1    | -    | 112  | 150  | -    |
| Bekaa         | M   | 1,980  | 555   | 676   | -   | -   | 4   | 2   | -    | -    | -    | 24   | 596   | -    | -    | -    | 59   | 64   | -    |
|               | F   | 776    | 259   | 211   | -   | -   | -   | -   | -    | -    | 1    | 14   | 273   | -    | -    | -    | 8    | 10   | -    |
|               | T   | 2,756  | 814   | 887   | -   | -   | 4   | 3   | -    | -    | 1    | 38   | 869   | -    | -    | -    | 67   | 74   | -    |
| Total         | M   | 11,025 | 3,103 | 3,558 | 1   | 1   | 8   | 7   | 1    | -    | 2    | 204  | 3,129 | 4    | 2    | -    | 473  | 532  | -    |
|               | F   | 8,422  | 3,090 | 1,410 | -   | 3   | -   | 26  | 1    | -    | 3    | 203  | 3,151 | 6    | 2    | 1    | 236  | 289  | 1    |
| General Total |     | 19,447 | 6,193 | 4,968 | 1   | 4   | 8   | 33  | 2    | -    | 5    | 407  | 6,280 | 10   | 4    | 1    | 709  | 821  | 1    |

Column 1 = Mohafazat

2 = Sex

3 = General Total

4 = Misc. Degree

5 = No Degree

6 = Physical Education (Doct.)

7 = Physical Education (B.A.)

8 = Misc.

9 = Lebanese University Qualification

10 = Private Teacher Qualification

Column 11 = Pre-Elementary Teaching

12 = C.A.P. Ed. Qualification

13 = C.A. Physical Training Teaching

14 = Elementary Teaching

15 = (Ed.) Degree

16 = B.A. Ed. American University

17 = M.A. Ed. American University

18 = F.Ol. P. Lebanese University

19 = C.A.P. Lebanese University

20 = Doct. (Ed).

Table 8.3

Teachers in Lebanon - (State Education)  
Distributed According to University Degrees - (Arts)  
Sex and Mohafazat 1973-1974

| Degree        | No D.A.<br>Lit.  |                 |         |       |       |      |      |      |        |        |      |       |       |
|---------------|------------------|-----------------|---------|-------|-------|------|------|------|--------|--------|------|-------|-------|
| Mohafazat     | General<br>Total | Misc.<br>Degree | Section | Total | Misc. | Psy. | Phi. | Eng. | French | Arabic | Geo. | Hist. | Doct. |
| M             | 480              | 181             | 174     | 125   | 7     | 1    | 16   | 3    | 2      | 47     | 8    | 26    | 15    |
| F             | 1,254            | 480             | 630     | 144   | 2     | 11   | 17   | 14   | 21     | 40     | 15   | 21    | 3     |
| T             | 1,734            | 661             | 804     | 269   | 9     | 12   | 33   | 17   | 23     | 87     | 23   | 47    | 18    |
| M             | 2,579            | 709             | 1,560   | 310   | 11    | 3    | 34   | 4    | 11     | 120    | 32   | 79    | 16    |
| F             | 2,560            | 966             | 1,471   | 123   | 1     | 10   | 13   | 9    | 40     | 34     | 5    | 10    | 1     |
| T             | 5,139            | 1,675           | 3,031   | 433   | 12    | 13   | 47   | 13   | 51     | 154    | 37   | 89    | 17    |
| M             | 2,787            | 762             | 1,779   | 246   | 24    | 9    | 26   | 1    | 15     | 90     | 19   | 49    | 13    |
| F             | 2,701            | 945             | 1,669   | 87    | 2     | 5    | 7    | -    | 13     | 35     | 3    | 20    | 2     |
| T             | 5,488            | 1,707           | 3,448   | 333   | 26    | 14   | 33   | 1    | 28     | 125    | 22   | 69    | 15    |
| M             | 3,139            | 896             | 1,926   | 377   | 3     | 7    | 22   | 2    | 14     | 145    | 58   | 116   | 10    |
| F             | 1,131            | 440             | 659     | 32    | -     | 3    | 3    | 7    | 2      | 10     | 3    | 3     | 1     |
| T             | 4,330            | 1,336           | 2,585   | 409   | 3     | 10   | 25   | 9    | 16     | 155    | 61   | 119   | 11    |
| M             | 1,980            | 555             | 1,224   | 201   | 4     | 10   | 22   | 1    | 5      | 79     | 17   | 59    | 4     |
| F             | 776              | 259             | 497     | 20    | -     | 2    | 2    | -    | 4      | 9      | 1    | 2     | -     |
| T             | 2,756            | 814             | 1,721   | 221   | 4     | 12   | 24   | 1    | 9      | 88     | 18   | 61    | 4     |
| M             | 11,025           | 3,103           | 6,663   | 1,259 | 49    | 30   | 120  | 11   | 47     | 481    | 134  | 329   | 58    |
| F             | 8,422            | 3,090           | 4,925   | 405   | 5     | 31   | 42   | 30   | 80     | 128    | 27   | 56    | 7     |
| General Total | 19,447           | 6,193           | 11,589  | 1,665 | 54    | 61   | 162  | 41   | 127    | 609    | 161  | 385   | 65    |

Table 8.4  
Teachers in Lebanon - (State Education)

Distributed According to University Degrees - (Social Sciences)  
Sex and Mohafazat. 1973-1974

| Degree<br>Mohafazat | General<br>Total                | Misc.<br>Degree         | No. D.A.<br>Soc.-<br>Sciences | Total            | Law              | State<br>&<br>Sci. | Soc.           | S.S.        | Admin. Sci.  | Pol.          | J.          | Econ.       | Com. (Doct).  |
|---------------------|---------------------------------|-------------------------|-------------------------------|------------------|------------------|--------------------|----------------|-------------|--------------|---------------|-------------|-------------|---------------|
| Beirut              | M 480<br>F 1,254<br>T 1,734     | 181<br>480<br>661       | 273<br>756<br>1,029           | 26<br>18<br>44   | 14<br>7<br>21    | -<br>-<br>-        | 1<br>2<br>3    | -<br>-<br>- | -<br>7<br>7  | 8<br>2<br>10  | 1<br>-<br>1 | -<br>-<br>1 | 1<br>1<br>1   |
| Mount<br>Lebanon    | M 2,579<br>F 2,560<br>T 5,139   | 709<br>966<br>1,675     | 1,808<br>1,583<br>3,391       | 62<br>11<br>73   | 38<br>4<br>42    | 1<br>-<br>1        | 1<br>3<br>4    | 1<br>-<br>1 | 1<br>1<br>1  | 11<br>1<br>12 | 2<br>-<br>2 | -<br>-<br>- | 5<br>3<br>5   |
| North<br>Lebanon    | M 2,787<br>F 2,701<br>T 5,488   | 762<br>945<br>1,707     | 1,973<br>1,734<br>3,707       | 52<br>22<br>74   | 28<br>7<br>35    | -<br>-<br>-        | 4<br>11<br>15  | -<br>-<br>- | -<br>1<br>1  | 15<br>2<br>17 | 4<br>-<br>4 | -<br>-<br>- | 1<br>1<br>2   |
| South<br>Lebanon    | M 3,199<br>F 1,131<br>T 4,330   | 896<br>440<br>1,336     | 2,248<br>687<br>2,935         | 55<br>4<br>59    | 30<br>-<br>30    | -<br>-<br>-        | 3<br>1<br>4    | -<br>-<br>- | 2<br>-<br>2  | 11<br>2<br>13 | -<br>-<br>1 | 1<br>-<br>1 | 8<br>-<br>9   |
| Bekaa               | M 1,980<br>F 776<br>T 2,756     | 555<br>259<br>814       | 1,391<br>516<br>1,907         | 34<br>1<br>35    | 14<br>-<br>14    | 4<br>-<br>4        | 5<br>1<br>6    | -<br>-<br>- | -<br>-<br>-  | 5<br>-<br>5   | -<br>-<br>- | 2<br>-<br>2 | 4<br>-<br>4   |
| Total               | M 11,025<br>F 8,422<br>T 19,447 | 3,103<br>3,090<br>6,193 | 7,693<br>5,276<br>12,969      | 229<br>56<br>285 | 124<br>18<br>142 | 5<br>-<br>5        | 14<br>18<br>32 | 1<br>-<br>1 | 3<br>8<br>11 | 50<br>7<br>57 | 7<br>-<br>7 | 3<br>-<br>3 | 18<br>1<br>19 |
| General Total       | 19,447                          | 6,193                   | 12,969                        | 285              | 142              | 5                  | 32             | 1           | 11           | 57            | 7           | 3           | 19            |

\* Number of teachers without the D.A. Social Sciences.

S.S. = Social Service  
Soc. = Sociology  
Stat. & Sci. = Statistic and Science  
Adm. = Administration  
Pol. Sci. = Political Science  
J = Journalism  
Eco. = Economy  
Com. = Commerce  
(Doct) = Doctorate

**Table 8.5**  
**Teachers in Lebanon - (State Education)**  
**Distributed According to University Degree (Science and Maths)**  
**Sex and Mohafazat. Year 1973-1974.**

| Degree           |   | Total<br>General | Misc. | No.<br>D.A. | Total | Various | Degree       |       |       |               |    |
|------------------|---|------------------|-------|-------------|-------|---------|--------------|-------|-------|---------------|----|
| Mohafazat        |   |                  |       |             |       |         | Nat.<br>Sci. | Phys. | Maths | Chem. (Doct). |    |
| Beirut           | M | 480              | 181   | 261         | 38    | -       | -            | 10    | 20    | 5             | 3  |
|                  | F | 1.254            | 480   | 754         | 20    | -       | 10           | 1     | 3     | 5             | 1  |
|                  | T | 1.734            | 661   | 1.015       | 58    | -       | 10           | 11    | 23    | 10            | 4  |
| Mount<br>Lebanon | M | 2.579            | 709   | 1.818       | 52    | 1       | 1            | 15    | 21    | 9             | 5  |
|                  | F | 2.560            | 966   | 1.569       | 25    | -       | 10           | 3     | 8     | 3             | 1  |
|                  | T | 5.139            | 1.675 | 3.387       | 77    | 1       | 11           | 18    | 29    | 12            | 6  |
| North<br>Lebanon | M | 2.787            | 762   | 1.985       | 40    | -       | 2            | 7     | 26    | 5             | -  |
|                  | F | 2.701            | 945   | 1.752       | 4     | -       | 1            | 1     | 1     | 1             | -  |
|                  | T | 5.488            | 1.707 | 3.737       | 44    | -       | 3            | 8     | 27    | 6             | -  |
| South<br>Lebanon | M | 3.199            | 896   | 2.271       | 32    | -       | 1            | 9     | 17    | 4             | 1  |
|                  | F | 1.131            | 440   | 687         | 4     | -       | 1            | 0     | -     | 2             | 1  |
|                  | T | 4.330            | 1.336 | 2.958       | 36    | -       | 2            | 9     | 17    | 6             | 2  |
| Bekaa            | M | 1.980            | 555   | 1.391       | 34    | 1       | 3            | 10    | 13    | 5             | 2  |
|                  | F | 776              | 259   | 513         | 4     | -       | 0            | 3     | -     | 1             | 0  |
|                  | T | 2.756            | 814   | 1.904       | 38    | 1       | 3            | 13    | 13    | 6             | 2  |
| Total            | M | 11.025           | 3.103 | 7.726       | 196   | 2       | 7            | 51    | 97    | 28            | 11 |
|                  | F | 8.422            | 3.090 | 5.275       | 57    | -       | 22           | 8     | 12    | 12            | 3  |
| Total General    |   | 19.447           | 6.193 | 13.001      | 253   | 2       | 29           | 59    | 109   | 40            | 14 |

Misc. = Unspecified Degrees  
 No. of D.A. = No. of Teachers without D.A. of Science and Maths  
 Nat. Sci. = Natural Science  
 Phys. = Physics  
 Chem. = Chemistry  
 (Doct) = Doctorate

Table 8.6

## Teachers in Lebanon (State Education)

## Technical Degree

Distributed According to Sex, Mohafazat and Professional Degrees - 1973-1974.

| Tech-Degree<br>Mohafazat | General<br>Total                | (1)                     | (2)                      | (3)           | (4)         | (5)         | (6)         | (7)         | (8)         | (9)         | (10)        | (11)        | (12)        | (13)        | (14)        | (15)        |
|--------------------------|---------------------------------|-------------------------|--------------------------|---------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| Beirut                   | M 480<br>F 1,254<br>T 1,734     | 181<br>480<br>661       | 282<br>771<br>1,053      | 14<br>1<br>15 | 1<br>-<br>1 | 1<br>1<br>2 | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | 1<br>-<br>1 | -<br>-<br>- | -<br>-<br>- | -<br>1<br>1 | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- |
| Mount<br>Lebanon         | M 2,579<br>F 2,560<br>T 5,139   | 709<br>966<br>1,675     | 1,849<br>1,591<br>3,440  | 17<br>3<br>20 | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | 1<br>-<br>1 | -<br>-<br>- | 2<br>-<br>2 | -<br>-<br>- | 1<br>-<br>1 | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- |
| North<br>Lebanon         | M 2,787<br>F 2,701<br>T 5,488   | 762<br>945<br>1,707     | 2,014<br>1,751<br>3,765  | 3<br>1<br>4   | -<br>2<br>2 | 2<br>-<br>2 | 4<br>-<br>4 | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | -<br>1<br>1 | -<br>1<br>2 | -<br>-<br>- | 1<br>-<br>1 | -<br>-<br>- |
| South<br>Lebanon         | M 3,199<br>F 1,131<br>T 4,330   | 896<br>440<br>1,336     | 2,296<br>689<br>2,985    | 3<br>2<br>5   | 1<br>-<br>1 | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | 1<br>-<br>1 | -<br>-<br>- | -<br>-<br>- | 1<br>-<br>1 | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | 1<br>-<br>1 |
| Bekaa                    | M 1,980<br>F 776<br>T 2,756     | 555<br>259<br>814       | 1,416<br>515<br>1,931    | 2<br>-<br>2   | 2<br>1<br>3 | -<br>-<br>- | -<br>1<br>1 | 4<br>-<br>4 | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | -<br>-<br>- | 1<br>-<br>1 | -<br>-<br>- |
| Total                    | M 11,025<br>F 8,422<br>T 19,447 | 3,103<br>3,090<br>6,193 | 7,857<br>5,317<br>13,174 | 39<br>7<br>46 | 4<br>3<br>7 | 4<br>1<br>4 | 4<br>1<br>5 | 4<br>-<br>4 | 2<br>-<br>2 | 1<br>-<br>1 | 2<br>-<br>2 | 1<br>-<br>1 | 2<br>-<br>4 | -<br>-<br>- | 2<br>-<br>2 | 1<br>-<br>1 |

Column 1 = Degrees which are not classified  
 " 2 Teachers with no Professional Degree  
 " 3 = Music, Drawing, Photography  
 " 4 = Diverse Degrees  
 " 5 = Specialised Degrees  
 " 6 = Elementary Vocational Degree  
 " 7 = Higher Vocational Degree  
 " 8 = Technical Brevet (secondary certificate)

Column 9 = Vocational Degree. (G.A.P.)  
 " 10 = Baccalaureate Part I  
 " 11 = Baccalaureate Part II  
 " 12 = Higher Technical Degree  
 " 13 = Agriculture  
 " 14 = Medicine  
 " 15 = Engineering.

Table B.7

Teachers in Lebanon - (State Education)  
 -Various Degrees-  
 Distributed According to Sex, Mohafazat and Various Degrees. 1973-1974.

| Degree        | General Total | (1)   | (2)   | Total  | (3) | (4) | (5)   | (6) | (7)   | (8)   | (9)   | (10) |
|---------------|---------------|-------|-------|--------|-----|-----|-------|-----|-------|-------|-------|------|
| Mohafazat     |               |       |       |        |     |     |       |     |       |       |       |      |
| Beirut        | M 480         | 181   | 214   | 85     | -   | 1   | 24    | 1   | 20    | 15    | 24    | -    |
|               | F 1,254       | 480   | 255   | 519    | -   | 20  | 317   | 5   | 72    | 27    | 76    | 2    |
|               | T 1,734       | 661   | 469   | 604    | -   | 21  | 341   | 6   | 92    | 42    | 100   | 2    |
| Mount Lebanon | M 2,579       | 709   | 579   | 1,291  | -   | 14  | 561   | 11  | 243   | 179   | 280   | 3    |
|               | F 2,560       | 966   | 223   | 1,371  | -   | 11  | 727   | 4   | 208   | 47    | 373   | 1    |
|               | T 5,139       | 1,675 | 802   | 2,662  | -   | 25  | 1,288 | 15  | 451   | 226   | 653   | 4    |
| North Lebanon | M 2,787       | 762   | 463   | 1,562  | -   | 11  | 969   | 3   | 247   | 152   | 171   | 9    |
|               | F 2,701       | 945   | 174   | 1,582  | -   | 23  | 1,153 | 2   | 207   | 27    | 166   | 4    |
|               | T 5,488       | 1,707 | 637   | 3,144  | -   | 34  | 2,122 | 5   | 454   | 179   | 337   | 13   |
| South Lebanon | M 3,199       | 896   | 564   | 1,739  | -   | 5   | 881   | 3   | 266   | 317   | 262   | 5    |
|               | F 1,131       | 440   | 94    | 597    | -   | 1   | 372   | -   | 77    | 39    | 107   | 1    |
|               | T 4,330       | 1,336 | 658   | 2,336  | -   | 6   | 1,253 | 3   | 343   | 356   | 369   | 6    |
| Bekaa         | M 1,980       | 555   | 369   | 1,056  | -   | 1   | 434   | 3   | 203   | 190   | 224   | 1    |
|               | F 776         | 259   | 56    | 461    | -   | 4   | 234   | -   | 95    | 26    | 101   | 1    |
|               | T 2,756       | 814   | 425   | 1,517  | -   | 5   | 668   | 3   | 298   | 216   | 325   | 2    |
| Total         | M 11,025      | 3,103 | 2,189 | 5,733  | -   | 32  | 2,869 | 21  | 979   | 853   | 961   | 18   |
|               | F 8,422       | 3,090 | 802   | 4,530  | -   | 59  | 2,803 | 11  | 659   | 166   | 823   | 9    |
| Total General | 19,447        | 6,193 | 2,991 | 10,263 | -   | 91  | 5,672 | 32  | 1,638 | 1,019 | 1,784 | 27   |

Column 1 = Degrees which are not classified  
 " 2 = Number of teachers without D.A.  
 " 3 = Divers  
 " 4 = Elementary Certificate  
 " 5 = Brevet (Secondary Certificate)

Column 6 = Equivalent to Baccalaureate Part I  
 " 7 = Baccalaureate Part I  
 " 8 = Equivalent to Baccalaureate Part II  
 " 9 = Baccalaureate Part II  
 " 10 = University Diplomas



Table 9.1

## States Education

## Professional and Technical Teaching (Vocational) 1980-1981

## Distribution of the Administration Members, Teachers and Students According to Sex, Schools and Mohafazat

| Mohafazat  | Number of Administration<br>Teachers & Students | No. of Administratives<br>Members & Teachers |        |       | Number of Students |        |       |
|--|---|--|--------|-------|--------------------|--------|-------|
|  | Sex   | Total  | Female | Male  | Total              | Female | Male  |
|  | Name of Schools or<br>Institutions              |  |        |       |                    |        |       |
| Mount Lebanon<br>(Suburb of<br>Beirut)                 | The Technical Institute<br>of Tourism           | 78   | 20     | 58    | 732                | 508    | 224   |
|  | The Industrial<br>Technical Institute           | 35   | -      | 35    | 231                | -      | 231   |
|  | The School of Art &<br>Skills                   | 157  | 20     | 137   | 980                | 52     | 928   |
|  | School of Nursing                               | 55   | 22     | 33    | 115                | 108    | 7     |
|  | School of Hotel Management                      | 48   | 14     | 34    | 236                | 10     | 226   |
|  | Total   | 373  | 76     | 297   | 2,294              | 678    | 1,616 |
| Mount Lebanon<br>(without<br>the suburb<br>of Lebanon) | Superior Technical<br>Schools of:-              |  |        |       |                    |        |       |
|  | Ajaltoun  | 71   | 3      | 68    | 456                | -      | 456   |
|  | Deir el Kamar                                   | 25   | 1      | 24    | 143                | 15     | 128   |
|  | Total   | 96   | 4      | 92    | 599                | 15     | 584   |
| North Lebanon  | Tripoli   | 68   | 13     | 55    | 258                | 112    | 146   |
|  | Deir-Ammar                                      | 80   | 2      | 78    | 437                | 16     | 421   |
|  | Zgharta   | 102  | 26     | 76    | 452                | 121    | 331   |
|  | Douma   | 45   | -      | 45    | 285                | 5      | 280   |
|  | Total   | 295  | 41     | 254   | 1,432              | 254    | 1,178 |
| Bekaa  | Zahle   | 48   | 3      | 45    | 209                | 29     | 189   |
|  | Hermel  | 55   | -      | 55    | 380                | -      | 380   |
|  | Baalbeck  | 73   | -      | 73    | 402                | -      | 402   |
|  | Mashgara  | 51   | 3      | 48    | 329                | 40     | 289   |
|  | Total   | 227  | 6      | 221   | 1,320              | 69     | 1,251 |
| South Lebanon  | Saida   | 175  | 23     | 152   | 1,031              | 123    | 908   |
|  | Maria-Aziz                                      | 40   | 2      | 38    | 192                | 8      | 184   |
|  | Nabatich  | 21   | -      | 21    | 102                | -      | 102   |
|  | Total   | 236  | 25     | 211   | 1,325              | 131    | 1,194 |
| General Total  |   | 1,227  | 152    | 1,075 | 6,970              | 1,147  | 5,823 |

**Table 9.2**  
**Private Education**  
**Professional and Technical Teaching (Vocational) 1980-1981**

| Mohafazat                            | No. of School | Number of Students |       |        |        |       |        | The number of member of Administration & teachers. |        |        |        |     |       |
|--------------------------------------|---------------|--------------------|-------|--------|--------|-------|--------|--|--------|--------|--------|-----|-------|
|                                      |               | State              |       |        | Degree |       |        | Private  |        |        | Degree |     |       |
|                                      |               | M                  | F     | Total  | M      | F     | Total  | M  | F      | Total  | M      | F   | Total |
| Beirut                               | 50            | 2,162              | 1,826 | 3,988  | 3,094  | 2,983 | 6,077  | 5,256  | 4,809  | 10,065 | 446    | 263 | 709   |
| Mount Lebanon (and suburb of Beirut) | 44            | 3,492              | 1,395 | 4,887  | 2,078  | 2,873 | 4,951  | 5,570  | 4,268  | 9,838  | 584    | 202 | 786   |
| Beirut (and the suburb)              | 94            | 5,654              | 3,221 | 8,875  | 5,172  | 5,856 | 11,028 | 10,826   | 9,077  | 19,903 | 1,030  | 465 | 1,495 |
| Mount Lebanon (without the suburb)   | 14            | 502                | 263   | 765    | 347    | 580   | 927    | 849  | 843    | 1,692  | 105    | 49  | 154   |
| North Lebanon                        | 13            | 308                | 41    | 349    | 192    | 294   | 486    | 500  | 335    | 835    | 68     | 25  | 93    |
| Bekaa                                | 7             | 106                | 85    | 191    | 222    | 157   | 379    | 328  | 242    | 570    | 58     | 20  | 78    |
| South Lebanon                        | 11            | 298                | 146   | 444    | 415    | 374   | 789    | 713  | 520    | 1,233  | 74     | 21  | 95    |
| General Total                        | 139           | 6,868              | 3,756 | 10,624 | 6,348  | 7,261 | 13,609 | 13,216   | 11,019 | 24,233 | 1,335  | 580 | 1,915 |

1 - Distribution of Schools according to the Mohafazats.

2.- Distribution of Members of Administration, Teachers and Students according to Sex and the Mohafazat.



Table 10.1  
Higher Education  
Number of Students in Each University Grouped According to Sex and Nationality 1980-1981

| Sex and<br>Nationality               | Nationality   |                 | Sex           |               |
|--------------------------------------|---------------|-----------------|---------------|---------------|
|                                      | Lebanese      | Non<br>Lebanese | Male          | Female        |
| Private<br>Universities              | Lebanese      | Non<br>Lebanese | Total         | Total         |
| Lebanese University                  | 31,646        | 2,291           | 33,937        | 33,937        |
| Arab University of Beirut            | 3,087         | 26,171          | 29,258        | 29,258        |
| University St. Joseph                | 5,404         | 297             | 5,681         | 5,681         |
| American University of Beirut        | 3,480         | 1,136           | 4,616         | 4,616         |
| University St. Esprit (KASLIK)       | 2,066         | 41              | 2,107         | 2,107         |
| Beirut University College            | 749           | 974             | 1,723         | 1,723         |
| Academie Lebanaise des Beaux Arts    | 494           | 10              | 504           | 504           |
| Sagesse Centre                       | 226           | 1               | 227           | 227           |
| Hagazian College                     | 231           | 54              | 285           | 285           |
| University of Louvin Baabda          | 259           | -               | 259           | 259           |
| University Centre of N.D. of Louaize | 298           | 15              | 313           | 313           |
| Near East College                    | 69            | 18              | 87            | 87            |
| Institute of St. Jean Balamind       | 13            | 12              | 25            | 25            |
| Institute St. Paul Harisa            | 13            | 12              | 25            | 25            |
| Near East School of Theology         | 10            | 16              | 26            | 26            |
| <b>Total</b>                         | <b>48,045</b> | <b>31,028</b>   | <b>79,073</b> | <b>79,073</b> |

Table 10.2  
The Lebanese University  
The Evolution of the Number of Students, Teachers and Graduates According  
to the Faculty or Institute - 1970-1974

| Teachers                             | Graduates |       |       |       |       |        |        |        |        |        | Students |       |       |       |       | Teachers |       |       |       |       |
|--------------------------------------|-----------|-------|-------|-------|-------|--------|--------|--------|--------|--------|----------|-------|-------|-------|-------|----------|-------|-------|-------|-------|
| Students/Graduates                   |           |       |       |       |       |        |        |        |        |        |          |       |       |       |       |          |       |       |       |       |
| Faculty or Institute                 | 73/74     | 72/73 | 71/72 | 70/71 | 69/70 | 73/74  | 72/73  | 71/72  | 70/71  | 69/70  | 73/74    | 72/73 | 71/72 | 70/71 | 69/70 | 73/74    | 72/73 | 71/72 | 70/71 | 69/70 |
| Faculty of Laws & Political Sciences | 234       | 194   | 183   | 186   | 182   | 3,606  | 3,425  | 3,766  | 3,901  | 3,608  | 71       | 7     | 71    | 70    | 77    |          |       |       |       |       |
| Faculty of Sciences                  | 170       | 84    | 62    | 54    | 46    | 3,496  | 2,974  | 2,200  | 1,998  | 1,560  | 136      | 114   | 105   | 89    | 74    |          |       |       |       |       |
| Faculty Arts and Humanities          | 412       | 226   | 187   | 164   | 126   | 5,081  | 5,292  | 4,765  | 3,687  | 2,946  | 156      | 113   | 97    | 87    | 81    |          |       |       |       |       |
| Faculty of Education                 | 342       | 395   | 450   | 359   | 155   | 1,055  | 1,099  | 900    | 987    | 1,053  | 175      | 166   | 169   | 188   | 187   |          |       |       |       |       |
| Institute of Social Science          | 87        | 38    | 29    | 15    | 20    | 777    | 474    | 441    | 359    | 236    | 36       | 32    | 31    | 32    | 25    |          |       |       |       |       |
| Institute of Art                     | 41        | 81    | 63    | 46    | 25    | 316    | 360    | 380    | 385    | 423    | 95       | 103   | 130   | 124   | 133   |          |       |       |       |       |
| Faculty of Business Administration   | -         | -     | -     | -     | -     | 298    | 222    | 150    | 68     | -      | 38       | 30    | 19    | 12    | -     |          |       |       |       |       |
| Information Institute                | 5         | 70    | -     | -     | -     | 197    | 172    | 230    | 195    | 188    | 26       | 26    | 29    | 21    | 18    |          |       |       |       |       |
| Total                                | 1,291     | 1,088 | 974   | 824   | 554   | 14,826 | 14,018 | 12,832 | 11,580 | 10,014 | 733      | 591   | 651   | 623   | 595   |          |       |       |       |       |

Table 10.3

The Lebanese University  
Students with Scholarship for Abroad, Distributed According  
to Type of Scholarship, Sex, Faculty/Institute, 1973-1974

| Type of Scholarship                              | National<br>Scholarship | Scholarship<br>to Study<br>Abroad |    |    |
|--|-------------------------|-----------------------------------|----|----|
| Sex  |                         | Total                             | F  | M  |
| Institute or Faculty                             |                         |                                   |    |    |
| Faculty of Law, Political<br>Sciences and Admin. | 119                     | 12                                | 2  | 10 |
| Faculty of Sciences                              | 336                     | 37                                | 6  | 31 |
| Faculty of Arts and<br>Humanities                | 97                      | 22                                | 7  | 15 |
| Faculty of Education                             | -                       | 11                                | 1  | 10 |
| Institute of Social<br>Sciences                  | 15                      | 2                                 | 1  | 1  |
| Institute of Arts                                | 48                      | 13                                | 1  | 12 |
| Faculty of Business Admin                        | 38                      | -                                 | -  | -  |
| Institute of Information                         | 21                      | 2                                 | 1  | 1  |
| Total  | 674                     | 99                                | 19 | 80 |

Table 10.4

## The Lebanese University

Number of Students in Each Faculty/Institute  
Grouped According to Sections 1980 - 1981

| Faculty or Institute                                  | 1st<br>Section | 2nd<br>Section | North<br>Section | South<br>Section | Bekaa<br>Section | Total  |
|---|----------------|----------------|------------------|------------------|------------------|--------|
| Faculty of Human Sciences                             | 4,856          | 1,680          | 2,127            | 1,987            | 1,137            | 11,787 |
| Faculty of Law, political<br>science & Administration | 3,597          | 3,435          | 905              | 893              | 837              | 9,667  |
| Faculty of Sciences                                   | 3,990          | 2,394          | -                | -                | -                | 6,384  |
| Faculty of Administration                             | 649            | 707            | -                | -                | -                | 1,356  |
| Faculty of Information<br>& documentation             | 334            | 238            | -                | -                | -                | 572    |
| Faculty of Education                                  | 220            | 150            | -                | -                | -                | 370    |
| Faculty of Engineering                                | 84             | 92             | 59               | -                | -                | 235    |
| Institute of Social Sciences                          | 958            | 385            | 500              | 303              | 276              | 2422   |
| Institute of Art                                      | 518            | 569            | 57               | -                | -                | 1144   |
| General Total   | 15,206         | 9,650          | 3,648            | 3,183            | 2,250            | 33,937 |

Table 10.5

The Lebanese UniversityNumber of Students in Each Faculty/  
Institute Grouped According to Sex and  
Nationality. 1980 - 1981

| Faculty or Institute                                   | Nationality |                 |        | Sex    |        |
|--|-------------|-----------------|--------|--------|--------|
|  | Lebanese    | non<br>Lebanese | Total  | Male   | Female |
| Faculty of Human Science                               | 10,729      | 1,058           | 11,787 | 4,540  | 7,247  |
| Faculty of law, political<br>sciences & administration | 8,867       | 800             | 9,667  | 6,559  | 3,108  |
| Faculty of sciences                                    | 6,179       | 205             | 6,384  | 3,908  | 2,476  |
| Faculty of Administration                              | 1,316       | 40              | 1,356  | 870    | 486    |
| Faculty of information<br>& documentation              | 542         | 30              | 572    | 185    | 387    |
| Faculty of Education                                   | 370         | -               | 370    | 219    | 151    |
| Faculty of Engineering                                 | 227         | 8               | 235    | 209    | 26     |
| Institute of Social Sciences                           | 2,297       | 125             | 2,422  | 1,131  | 1,291  |
| Institute of Art                                       | 1,119       | 25              | 1,144  | 747    | 397    |
| General Total  | 31,646      | 2,291           | 33,937 | 18,368 | 15,569 |
|  |             |                 |        |        | 33,937 |

Table 11.1

The Lebanese Art Academic  
-Students-  
Distribution of Students According to Sex,  
Nationality, and Section. 1973 - 1974

| Nationality<br>Sex<br>Section | Foreigners |   | Arabs |   | Lebanese |     |     |
|-------------------------------|------------|---|-------|---|----------|-----|-----|
|                               | TOTAL      | F | M     | F | M        | F   | M   |
| Architecture                  | 135        | - | 5     | 3 | 12       | 14  | 101 |
| Decoration                    | 98         | 6 | 3     | 3 | 6        | 52  | 28  |
| Painting                      | 25         | 1 | -     | 2 | -        | 17  | 5   |
| Music                         | 56         | 1 | 1     | - | 1        | 35  | 18  |
| TOTAL                         | 314        | 8 | 9     | 8 | 19       | 118 | 152 |

Table 11.2

-Graduates-

Distribution of the Graduates According to Sex, Nationality,  
Level of Education and Section

| Level<br>Sex<br>Section | UNIVERSITY |            |       |          |            |       |          |
|-------------------------|------------|------------|-------|----------|------------|-------|----------|
|                         | F          |            |       | M        |            |       |          |
|                         | Total      | Foreigners | Arabs | Lebanese | Foreigners | Arabs | Lebanese |
| Architecture            | 4          | -          | -     | -        | -          | 1     | 3        |
| Decoration              | 9          | -          | 1     | 4        | -          | -     | 4        |
| Painting                | 1          | -          | -     | 1        | -          | -     | -        |
| TOTAL                   | 14         | -          | 1     | 5        | -          | 1     | 7        |

Table 12.1

The University Saint Esprit  
(Kaslik)

Distribution of Students According to Sex, Nationality Faculty/Institution - 1973 -1974

| Nationality                       | Foreigners |   | Arabs |    | Lebanese |     |
|-----------------------------------|------------|---|-------|----|----------|-----|
|                                   | F          | M | F     | M  | F        | M   |
| Sex<br>Section                    | TOTAL      |   |       |    |          |     |
| Philosophy                        | 94         | - | 1     | 5  | 36       | 52  |
| History                           | 53         | - | 3     | -  | 26       | 24  |
| Music                             | 15         | - | 3     | 1  | 3        | 7   |
| Commercial Sciences               | 79         | - | 1     | 2  | 10       | 66  |
| Theology Study<br>for the laiques | 28         | - | 1     | 2  | 6        | 19  |
| Theology                          | 49         | - | -     | 7  | 6        | 36  |
| Liturgy                           | 38         | 1 | 2     | 3  | 10       | 22  |
| TOTAL                             | 356        | 1 | 11    | 20 | 97       | 226 |



Table 13.1

## College de la Sagesse (Cdes)

## -Students-

Distribution of Students According to Sex, Nationality and Section.  
1973 - 1974.

| Nationality | Sex<br>Section | Total | Foreigners |   | Arabs |   | Lebanese |     |
|-------------|----------------|-------|------------|---|-------|---|----------|-----|
|             |                |       | F          | M | F     | M | F        | M   |
| Law         |                | 234   | -          | - | 1     | 2 | 29       | 202 |
| TOTAL       |                | 234   | -          | - | 1     | 2 | 29       | 101 |

Table 13.2

## -Graduates-

Distribution According to Sex, Nationality, Level of Education and Section  
1973 - 1974

| Level<br>Sex<br>Section | UNIVERSITY |            |       |          |            |       |          |
|-------------------------|------------|------------|-------|----------|------------|-------|----------|
|                         | F          |            |       | M        |            |       |          |
|                         | Total      | Foreigners | Arabs | Lebanese | Foreigners | Arabs | Lebanese |
| Law                     | 48         | -          | -     | 5        | -          | -     | 43       |
| TOTAL                   | 48         | -          | -     | 5        | -          | -     | 43       |

Table 14.1

## SUBJECTS FOR LEBANESE BACCALAURÉAT EXAMINATIONS: PART I

| SUBJECT   | LITERARY SECTION |           |             | SCIENTIFIC SECTION |           |             | CLASSICAL LANGUAGE SECTION |           |             |
|---|------------------|-----------|-------------|--------------------|-----------|-------------|----------------------------|-----------|-------------|
|   | Hours            | Weighting | Total Marks | Hours              | Weighting | Total Marks | Hours                      | Weighting | Total Marks |
| <i>Written examinations:</i>  |                  |           |             |                    |           |             |                            |           |             |
| Arabic composition.....   | 3                | 3         | 60          | 3                  | 2         | 40          | 3                          | 2         | 40          |
| Mathematics.....  | 3                | 2         | 40          | 3                  | 3         | 60          | ...                        | ...       | ...         |
| Arabic literary criticism, or translation, or translation from Latin..... | 3                | 2         | 40          | ...                | ...       | ...         | ...                        | ...       | ...         |
| French or English composition..   | 3                | 3         | 60          | 3                  | 2         | 40          | 3                          | 2         | 40          |
| Translations from and to a classical language.....                        | ...              | ...       | ...         | ...                | ...       | ...         | 3                          | 3         | 60          |
| Physics and chemistry.....  | ...              | ...       | ...         | 3                  | 3         | 60          | ...                        | ...       | ...         |
| <i>Oral examinations:</i>   |                  |           |             |                    |           |             |                            |           |             |
| Explanation of an Arabic text...  | ...              | 3         | 60          | ...                | 2         | 40          | ...                        | 2         | 40          |
| History and geography.....  | ...              | 2         | 40          | ...                | 1         | 20          | ...                        | 3         | 60          |
| Mathematics.....  | ...              | 1         | 20          | ...                | 3         | 60          | ...                        | 1         | 20          |
| Physics and chemistry.....  | ...              | 1         | 20          | ...                | 3         | 60          | ...                        | ...       | ...         |
| Explanation of a French or English text.....                              | ...              | 3         | 60          | ...                | 1         | 20          | ...                        | 2         | 40          |
| Explanation of a classical language text.....                             | ...              | ...       | ...         | ...                | ...       | ...         | ...                        | 3         | 60          |
| Total.....  | ...              | 20        | 400         | ...                | 20        | 400         | ...                        | 18        | 360         |

Table 14.1

## SUBJECTS FOR LEBANESE BACCALAURÉAT EXAMINATIONS: PART II

| SUBJECT  | PHILOSOPHY SECTION |           |             | MATHEMATICS SECTION |           |             |
|--|--------------------|-----------|-------------|---------------------|-----------|-------------|
|  | Hours              | Weighting | Total Marks | Hours               | Weighting | Total Marks |
| <i>Written examinations:</i>                             |                    |           |             |                     |           |             |
| Arabic composition in philosophy.....                    | 4                  | 3         | 60          | 3                   | 2         | 40          |
| Physics, chemistry, and biology.....                     | 3                  | 2         | 40          | ...                 | ...       | ...         |
| Physics and chemistry.....                               | ...                | ...       | ...         | 4                   | 3         | 60          |
| Mathematics.....   | ...                | ...       | ...         | 4                   | 3         | 60          |
| French or English composition in philosophy..            | 4                  | 3         | 60          | ...                 | ...       | ...         |
| <i>Oral examinations:</i>                                |                    |           |             |                     |           |             |
| Explanation of Arabic text in philosophy....             | ...                | 2         | 40          | ...                 | 1         | 20          |
| History and geography.....                               | ...                | 2         | 40          | ...                 | 2         | 40          |
| Physics and chemistry.....                               | ...                | 1         | 20          | ...                 | 3         | 60          |
| Mathematics.....   | ...                | 1         | 20          | ...                 | 3         | 60          |
| Biology and hygiene.....                                 | ...                | 2         | 40          | ...                 | 1         | 20          |
| Philosophy in French or English.....                     | ...                | 1         | 20          | ...                 | ...       | ...         |
| Explanation of French or English text in philosophy..... | ...                | 2         | 40          | ...                 | 1         | 20          |
| Total.....   | ...                | 19        | 380         | ...                 | 19        | 380         |

Table 15.1

## The Armenian Hogaziare College

## Students

Distribution of Students According to Sex, Nationality and Section. 1973-1974.

| Nationality             |            | Foreigners |           | Arabs     |            | Lebanese  |            |
|-------------------------|------------|------------|-----------|-----------|------------|-----------|------------|
|                         |            | F          | M         | F         | M          | F         | M          |
| Sex<br>Section          | Total      |            |           |           |            |           |            |
| Armenian Language       | 1          | -          | -         | -         | -          | -         | 1          |
| Business Administration | 294        | 5          | 32        | 12        | 80         | 28        | 137        |
| Anglaíses Language      | 38         | 2          | 4         | 11        | 6          | 9         | 6          |
| History                 | 12         | -          | 2         | -         | 3          | 1         | 6          |
| Physics                 | 22         | -          | 2         | 1         | 9          | -         | 10         |
| Mathematics             | 40         | -          | 2         | 1         | 20         | 5         | 12         |
| Psychology              | 24         | 6          | 2         | 3         | 6          | 4         | 3          |
| Religious Education     | 5          | -          | -         | -         | 1          | 2         | 2          |
| Education               | 3          | -          | -         | -         | 1          | 2         | -          |
| Chemistry               | 31         | -          | 2         | 1         | 11         | 1         | 16         |
| Sciences                | 77         | 1          | 6         | 1         | 28         | 3         | 38         |
| Literature              | 31         | 1          | 3         | 2         | 11         | 2         | 12         |
| Undetermined            | 31         | 5          | 5         | 1         | 9          | 5         | 6          |
| Biology                 | 56         | 1          | 3         | 5         | 23         | 8         | 16         |
| <b>TOTAL</b>            | <b>665</b> | <b>21</b>  | <b>63</b> | <b>38</b> | <b>208</b> | <b>70</b> | <b>265</b> |

Table 15.2

The Armenian Hogaziane CollegeGraduates

Distribution of Graduates According to Sex, Nationality Level of Education and Section  
1973-1974

| Level                   | UNIVERSITY |            |       |          |            |       |          |
|-------------------------|------------|------------|-------|----------|------------|-------|----------|
|                         | F          |            |       | M        |            |       |          |
| Sex                     |            |            |       |          |            |       |          |
| Nationality<br>Section  | Total      | Foreigners | Arabs | Lebanese | Foreigners | Arabs | Lebanese |
| Armenian Literature     | 1          | -          | -     | -        | -          | -     | 1        |
| Biology                 | 14         | -          | 2     | 4        | -          | 6     | 2        |
| Business Administration | 35         | 1          | -     | 6        | 1          | 6     | 21       |
| Literature              | 8          | -          | 1     | 3        | -          | -     | 4        |
| History                 | 7          | -          | -     | 1        | -          | 2     | 4        |
| Physics                 | 3          | -          | -     | -        | -          | 1     | 2        |
| Mathematics             | 5          | -          | -     | -        | -          | -     | 5        |
| Psychology              | 13         | 1          | 2     | 5        | -          | 1     | 4        |
| Religious education     | 3          | -          | -     | 1        | -          | 1     | 1        |
| Chemistry               | 1          | -          | -     | -        | -          | -     | 1        |
| Literature              | 4          | -          | -     | -        | -          | 2     | 2        |
| Sciences                | 3          | -          | -     | 2        | -          | -     | 1        |
| TOTAL                   | 97         | 2          | 5     | 22       | 1          | 19    | 48       |

Table 16.1

The Arab UniversityThe Students

Distribution of Students According to Sex, Nationality and Faculty.  
1973-1974.

| Nationality             | Foreigners |    |      | Arabs  |       |        | Lebanese |     |       |
|-------------------------|------------|----|------|--------|-------|--------|----------|-----|-------|
|                         | Total      | F  | M    | Total  | F     | M      | Total    | F   | M     |
| Sex                     |            |    |      |        |       |        |          |     |       |
| Section                 | Total      |    |      |        |       |        |          |     |       |
| Faculty of Arts         | 14.283     | 10 | 5 5  | 12.954 | 3.410 | 9.544  | 1.319    | 262 | 1.057 |
| Faculty of Law          | 2.224      | 7  | 4 3  | 2.057  | 146   | 1.911  | 160      | 13  | 147   |
| Faculty of Commerce     | 8.180      | 7  | - 7  | 7.554  | 961   | 6.593  | 619      | 47  | 572   |
| Faculty of Architecture | 201        | 1  | - 1  | 111    | 3     | 108    | 89       | 1   | 88    |
| TOTAL                   | 24.888     | 25 | 9 16 | 22.676 | 4.520 | 18.156 | 2.187    | 323 | 1.864 |

Table 17.1

## The Beirut University College

## Students

Distribution of Students According to Sex, Nationality and Section. 1973-1974.

| Nationality                                      |       | Foreigners |   | Arabs |   | Libanese |   |
|--|-------|------------|---|-------|---|----------|---|
|  |       | F          | M | F     | M | F        | M |
| Sex<br>Section                                   | Total |            |   |       |   |          |   |
| Biology  | 16    | 1          | - | 9     | - | 6        | - |
| Chemistry  | 27    | 1          | - | 12    | - | 14       | - |
| Family Education                                 | 4     | -          | - | 2     | - | 2        | - |
| Nutrition & Development                          | 12    | -          | - | 9     | - | 3        | - |
| Mathematics<br>(electronic sciences)             | 16    | -          | - | 10    | - | 6        | - |
| Administrative Sciences                          | 76    | 8          | - | 35    | - | 33       | - |
| Administrative Sciences<br>(electronic sciences) | 13    | 3          | - | 4     | - | 6        | - |
| Child Psychology                                 | 26    | 8          | - | 7     | - | 11       | - |
| Political sciences                               | 33    | 5          | - | 12    | - | 16       | - |
| Sociology  | 33    | 5          | - | 14    | - | 14       | - |
| Education  | 30    | 2          | - | 13    | - | 15       | - |
| Arabic Literature                                | 4     | -          | - | 2     | - | 2        | - |
| English Literature &<br>information              | 30    | 9          | - | 10    | - | 11       | - |
| Arts   | 16    | 3          | - | 4     | - | 9        | - |
| Philosophy                                       | 1     | 1          | - | -     | - | -        | - |
| History  | 10    | 1          | - | 3     | - | 6        | - |
| TOTAL  | 347   | 47         | - | 146   | - | 154      | - |



Table 18.2

-Graduates-

Distribution of Graduates According to Sex, Nationality, Level of Education and Sections.  
1973-1974.

| Level                   | Higher Education |       |    |    |    |    |    |    |       | University |    |     |    |     |     |  |  |  |
|-------------------------|------------------|-------|----|----|----|----|----|----|-------|------------|----|-----|----|-----|-----|--|--|--|
|                         | Grand Total      | Total | F  |    |    | M  |    |    |       | F          |    |     | M  |     |     |  |  |  |
| Sex                     |                  |       |    |    |    |    |    |    |       |            |    |     |    |     |     |  |  |  |
| Nationality Section     |                  |       | F  | A  | L  | F  | A  | L  | Total | F          | A  | L   | F  | A   | L   |  |  |  |
| Arts                    | 306              | 105   | 11 | 19 | 7  | 26 | 30 | 12 | 201   | 15         | 30 | 42  | 17 | 39  | 58  |  |  |  |
| Sciences                | 230              | 39    | 3  | 5  | 3  | 4  | 12 | 12 | 191   | 4          | 13 | 18  | 13 | 45  | 98  |  |  |  |
| Business Administration | 92               | 6     | -  | -  | -  | 1  | 2  | 3  | 86    | 2          | 4  | 14  | 11 | 11  | 44  |  |  |  |
| Agriculture             | 79               | 49    | 1  | -  | 2  | 32 | 11 | 3  | 30    | 2          | 3  | 1   | 4  | 4   | 16  |  |  |  |
| Engineering             | 121              | 11    | -  | -  | -  | 8  | 1  | 2  | 110   | -          | 1  | -   | 11 | 26  | 72  |  |  |  |
| Architecture            | 6                | -     | -  | -  | -  | -  | -  | -  | 6     | -          | -  | -   | -  | 1   | 5   |  |  |  |
| Nursing                 | 48               | -     | -  | -  | -  | -  | -  | -  | 48    | 1          | 5  | 33  | -  | 7   | 2   |  |  |  |
| Public Health           | 26               | 21    | 2  | -  | 2  | 16 | 1  | -  | 5     | 1          | -  | 3   | -  | -   | 1   |  |  |  |
| Pharmacy                | 28               | 2     | -  | -  | 1  | -  | -  | 1  | 26    | 2          | 3  | 9   | 1  | 2   | 9   |  |  |  |
| Medicine                | 54               | 3     | -  | 1  | -  | -  | 2  | -  | 51    | 2          | 1  | 1   | 3  | 15  | 29  |  |  |  |
| TOTAL                   | 990              | 236   | 17 | 25 | 15 | 87 | 59 | 33 | 754   | 29         | 60 | 121 | 60 | 150 | 334 |  |  |  |

Nationality F = Foreigners  
A = Arabs  
L = Lebanese



Table 19.1

The University of Saint JosephStudents (University cycle)

Distribution According to Sex, Nationality and Section  
(Faculty of Law and Economics). 1973-1974.

| Nationality             | Sex<br>Section | Foreigners |  |    |    | Arabs |    | Lebanese |       |
|-------------------------|----------------|------------|--|----|----|-------|----|----------|-------|
|                         |                | TOTAL      |  | F  | M  | F     | M  | F        | M     |
| Law                     |                | 567        |  | 9  | 14 | 4     | 5  | 195      | 340   |
| Economics sc.           |                | 323        |  | 1  | 11 | 9     | 11 | 88       | 203   |
| Political Sciences      |                | 203        |  | 2  | -  | 17    | 1  | 113      | 70    |
| Business Administration |                | 788        |  | 9  | 10 | 9     | 53 | 200      | 507   |
| TOTAL                   |                | 1.881      |  | 21 | 35 | 39    | 70 | 596      | 1 120 |

Table 19.2

The University of Saint Joseph

Students (Higher Education)

Distribution of Students According to Sex, Nationality and Section  
(Faculty of Law and Economics). 1973-1974.

| Nationality             | Foreigners |  |   |   | Arabs |    | Lebanese |     |
|-------------------------|------------|--|---|---|-------|----|----------|-----|
|                         | F          |  | M |   | F     | M  | F        | M   |
| Sex<br>Section          | Total      |  |   |   |       |    |          |     |
| Law                     | 66         |  | 3 | 1 | -     | 3  | 10       | 49  |
| Economical Science      | 56         |  | 1 | - | 3     | 9  | 13       | 30  |
| Political Science       | 28         |  | - | 1 | 1     | -  | 11       | 15  |
| Business Administration | 29         |  | - | - | -     | 2  | 3        | 24  |
| TOTAL                   | 179        |  | 4 | 2 | 4     | 14 | 37       | 118 |

Table 19.3

## The University of Saint Joseph Higher Education

## Students (Faculty of Medicine)

## Distribution According to Sex, Nationality and Sections. 1973-1974

| Nationality | Sex | Section       | Total | Foreigners |   | Arabs |    | Lebanese |     |
|-------------|-----|---------------|-------|------------|---|-------|----|----------|-----|
|             |     |               |       | F          | M | F     | M  | F        | M   |
|             |     | Medicine      | 376   | 1          | 8 | 2     | 28 | 42       | 295 |
|             |     | Pharmacy      | 124   | 2          | - | 5     | 3  | 73       | 41  |
|             |     | Art Dentistry | 110   | -          | 1 | -     | 7  | 7        | 95  |
|             |     | Midwife       | 3     | -          | - | -     | -  | 3        | -   |
|             |     | Nursing       | 49    | 8          | - | 8     | -  | 33       | -   |
|             |     | Laboratory    | 12    | -          | - | 2     | -  | 9        | 1   |
| TOTAL       |     |               | 674   | 11         | 9 | 17    | 38 | 167      | 432 |

Table 19.4

The University of Saint Joseph (Higher Education)

-Institute of Oriental Arts-

Distribution of Students According to Sex and Nationality. 1973-1974.

| Nationality | Sex | Year of Study | Foreigners |   |   |   | Arabs |   | Lebanese |    |
|-------------|-----|---------------|------------|---|---|---|-------|---|----------|----|
|             |     |               | Total      |   | F | M | F     | M | F        | M  |
|             |     | First Year    | 55         | - | - | - | 2     | 4 | 29       | 20 |
|             |     | Second Year   | 56         | 2 | 3 | 3 | 3     | 1 | 20       | 27 |
|             |     | Third Year    | 63         | - | - | - | -     | - | 29       | 34 |
|             |     | TOTAL         | 174        | 2 | 3 | 3 | 5     | 5 | 78       | 81 |

Table 19.5

The University of Saint Joseph - Higher Education

Institute of Oriental Arts

Distribution of Students According to Sex, Nationality of 1973-1974.

| Nationality                 |       | Foreigners |   | Arabs |    | Lebanese |    |
|-----------------------------|-------|------------|---|-------|----|----------|----|
|                             |       | F          | M | F     | M  | F        | M  |
| Sex                         | Total |            |   |       |    |          |    |
| Year of Study               |       |            |   |       |    |          |    |
| M.A.                        | 17    | 1          | 1 | -     | 1  | 6        | 8  |
| Diploma of Higher Education | 51    | -          | - | 3     | 14 | 3        | 31 |
| TOTAL                       | 68    | 1          | 1 | 3     | 15 | 9        | 39 |

Table 19.6

University of Saint Joseph  
Higher Education

Graduates (Faculty of Law and Political Science)

Distribution According to Sex, Nationality, Cycle and Section. 1973-1974.

| Level                   | Higher Education |   |   |      |   |   | University |    |    |      |    |    |     |
|-------------------------|------------------|---|---|------|---|---|------------|----|----|------|----|----|-----|
| Sex                     | Female           |   |   | Male |   |   | Female     |    |    | Male |    |    |     |
| Nationality<br>Section  | General<br>Total | F | A | L    | F | A | L          | F  | A  | L    | F  | A  | L   |
| Law                     | 349              | - | - | 3    | 1 | 1 | 14         | 5  | 1  | 99   | 9  | 1  | 215 |
| Economical Science      | 259              | - | - | 1    | - | - | 6          | 1  | 8  | 74   | 7  | 10 | 152 |
| Political Science       | 120              | - | - | 3    | - | - | 3          | -  | 4  | 74   | -  | -  | 36  |
| Business Administration | 385              | - | - | -    | - | - | 6          | 7  | 2  | 96   | 3  | 24 | 247 |
| TOTAL                   | 1.113            | - | - | 7    | 1 | 1 | 29         | 13 | 15 | 343  | 19 | 35 | 650 |

Nationality      F = Foreigners  
                         A = Arabs  
                         L = Lebanese

Table 19.7  
-University of Saint Joseph-  
Graduates - (Faculty of Medicine)

| Level          | University |                     |       |          |            |               |          |    |
|----------------|------------|---------------------|-------|----------|------------|---------------|----------|----|
|                | Sex        | F                   |       |          |            | M             |          |    |
|                |            | Nationality Section |       |          |            | General Total |          |    |
|                |            | Foreigners          | Arabs | Lebanese | Foreigners | Arabs         | Lebanese |    |
| Medicine       |            | 58                  | 1     | 1        | 3          | 1             | 9        | 43 |
| Pharmacy       |            | 7                   | -     | -        | 1          | -             | 1        | 5  |
| Art. Dentistry |            | 23                  | -     | 2        | 2          | -             | -        | 19 |
| Mid-Wife       |            | 1                   | 1     | -        | -          | -             | -        | -  |
| Nursing        |            | 23                  | 3     | 5        | 15         | -             | -        | -  |
| Laboratory     |            | 8                   | -     | -        | 5          | -             | -        | 3  |
| TOTAL          |            | 120                 | 5     | 8        | 26         | 1             | 10       | 70 |

Table 20.1  
Subject for the Primary - Certificate examination Lebanon

| Subject                              | Time Allotment | Weighting | Total Marks |
|--------------------------------------|----------------|-----------|-------------|
| Arabic composition                   | 1 hour         | 3         | 30          |
| Arithmetic                           | 1 hour         | 2         | 20          |
| Geography and history                | 45 minutes     | 2         | 20          |
| Object lessons                       | 30 minutes     | 1         | 10          |
| Drawing for boys or sewing for girls | 1 hour         | 1         | 10          |
| Foreign-language dictation           | 1 hour         | 3         | 30          |
| Total Marks                          |                | 12        | 120         |



Table 20.2

Subjects for Higher Primary Certificate Examination, Lebanon

| Written Examination                                |       |           |             | Oral Examination                               |           |             |
|--|-------|-----------|-------------|--|-----------|-------------|
| Subject  | Hours | Weighting | Total Marks | Subject  | Weighting | Total Marks |
| In the Arabic language:                            |       |           |             |  |           |             |
| Arabic composition                                 | 2     | 2         | 40          | Arabic   | 2         | 40          |
| History & Geography                                | 1     | 2         | 40          | History & Geography                            | 1         | 20          |
|  |       |           |             | Civics   | 1         | 20          |
| In the foreign language:                           |       |           |             |  |           |             |
|  |       |           |             | Physical education                             | 1         | 20          |
| French or English composition                      | 2     | 2         | 40          | Drawing or sewing                              | 1         | 20          |
|  |       |           |             | In the foreign language:                       |           |             |
| In the Arabic or one of the two foreign languages: |       |           |             | French or English                              | 2         | 40          |
| Mathematics  | 2     | 3         | 60          | In Arabic or one of the two foreign languages: |           |             |
| Physics, chemistry, biology                        | 2     | 3         | 60          | Mathematics                                    | 2         | 40          |
|  |       |           |             | Science  | 2         | 40          |
| Total Marks  |       |           | 240         |  |           |             |
|  |       |           |             |  |           | 240         |

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